LAST CHANCE ! 213 PRIZES -- CONTEST on page 28

FILM FUN

1930
SEPTEMBER
20¢

CARRYING A GOOD THING TOO FAR!

Another Uproarious Interview By S. J. PERELMAN





"The Most Beautiful Woman in the South"

Wouldn't you like to see her? Dixiana, star of Cayetano's Circus—"most beautiful woman in the South!" Played by alluring Bebe Daniels—brought to fascinating, vivid life by the modern miracle of Technicolor. Technicolor has put a light in her eyes *and a flush on her cheek*—has given new warmth and meaning to her every glance and gesture. All the stars shine brighter in Technicolor.

BEBE DANIELS in "DIXIANA"—with Everett Marshall, Metropolitan Opera baritone, Wheeler and Woolsey, Dorothy Lee, Joe Cawthorne and Jobyna Howland.

SOME OF THE TECHNICOLOR PRODUCTIONS

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); **BRIGHT LIGHTS,** with Dorothy Mackaill (First National); **DIXIANA,** with Bebe Daniels (Radio Pictures); **FOLLOW THRU,** with Charles Rogers and Nancy Carroll (Paramount); **GOLDEN DAWN,** with Walter Woolf and Vivienne Segal (Warner Bros.); **HELL'S ANGELS,** all-star cast (Caddo), Technicolor Sequences; **HOLD EVERYTHING,** with Winnie Lightner, Georges Carpentier and Joe E. Brown (Warner Bros.); **KING OF JAZZ,** starring Paul Whiteman (Universal); **THE TOAST OF THE LEGION,** with Bernice Claire, Walter Pidgeon and Edward Everett Horton (First National); **SONG OF THE FLAME,** with Bernice Claire and Alexander Gray (First National); **SWEET KITTY BELLAIRS,** all-star cast (Warner Bros.); **THE FLORADORA GIRL,** starring Marion Davies (Metro-Goldwyn-Mayer), Technicolor Sequences; **THE MARCH OF TIME,** all-star cast (Metro-Goldwyn-Mayer), Technicolor Sequences; **WOMAN HUNGRY,** with Sidney Blackmer and Lila Lee (First National).

★Technicolor *in*



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LEW AYRES
in
"OKAY AMERICA"

with

MAUREEN O'SULLIVAN

The intense drama of a courageous newspaper columnist *who thought more of his country than he did of his life.*

"I honestly believe this to be the most remarkable newspaper story ever produced."

Carl Laemmle

Story and Screen Play by

WM. ANTHONY McGUIRE

Author of many screen successes

Directed by

TAY GARNETT



Universal Pictures

UNIVERSAL CITY, CALIFORNIA — *Carl Laemmle* *President* — 730 FI

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Tom Keene, RKO-Radio's western star, shows the proper grip to use in tossing a long-horned steer. Or are you more interested in knowing how to grapple with a bum steer?

Alene Carroll, of Universal Pictures and no relation to the far-famed Earl, certainly has what it took to give his "Vanities" a strong footing on Broadway.

IT'S A FACT

DOROTHY WILSON has the distinction of being the only leading lady who ever typed the script for her own picture. Dot was a stenographer at the RKO studio when good old Fate reached out and picked her for the lead in *Age of Consent*. Now she'll take all her dictation from directors.

Just to show you what a furor Garbo has created, a New York newspaper assigned a gal reporter to follow the seductive Swede to Europe. Aboard ship, Garbo didn't emerge from her cabin for two days, after which she shocked the passengers by stepping out on the deck attired in shirt and shorts.

Ralph Forbes recently made a stage appearance in a production sponsored by Ruth Chatterton. Its title was Let Us Divorce, *which is what you would call irony.*

Cecil B. DeMille is still searching for a girl to portray the part of Ancaria in *The Sign of The Cross.* She must have: eyes with the flash and fire of Lenore Ulric's; hands with the delicate grace of Pavlowa's; legs with the symmetry of Marlene Dietrich's; a seductive blues-singing voice like Josephine Baker's; torso-tossing ability equalling that of Gilda Gray and the mysterious allure of Garbo. In other words, Cecil is looking for the girl we've all been searching for.

There are four types of lovers, according to Wynne Gibson, and these are: the tender, the noble, the masterful and the romantic. She is personally in favor of all of them.

It is the opinion of Director Gregory LaCava that boys are twice as vain as girls. Between scenes, he states, a young man spends most of his time in front of a mirror. So there, or something! (*Continued on page* 52)



I have REDUCED MY HIPS *9 inches with the* PERFOLASTIC GIRDLE

...writes Miss Healy

"MASSAGES LIKE MAGIC"... writes Miss Carroll... "The fat seems to have melted away" . . . writes Mrs. McSorley... "I reduced from 43 inches to 34½ inches" writes Miss Brian . . . and so many of our customers are delighted with the wonderful results obtained with this PERFORATED RUBBER REDUCING GIRDLE that we want you to try it for 10 days at our expense!

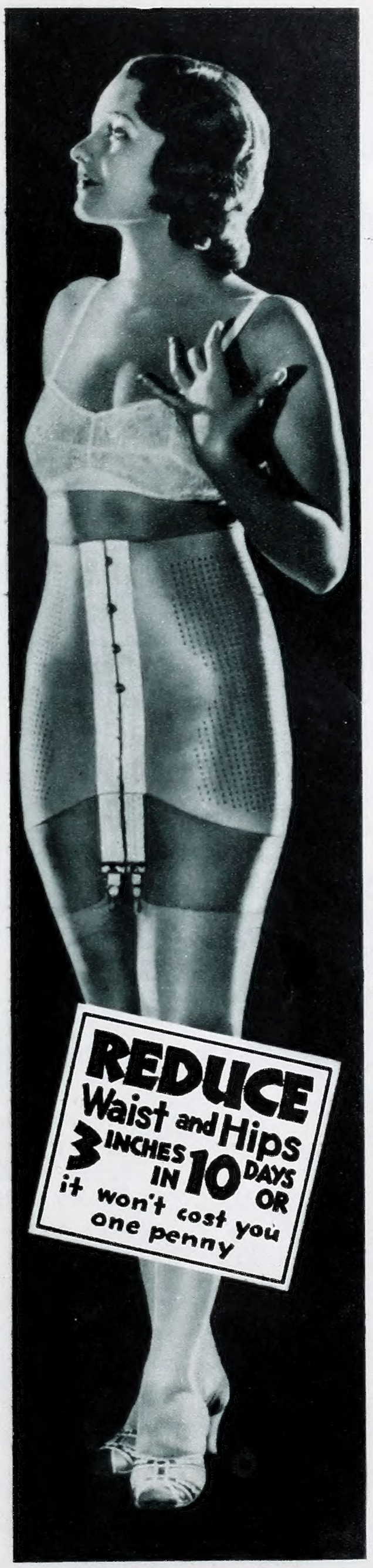
Massage-Like Action Reduces Quickly!

● This Famous Perfolastic Reducing Girdle will prove a great boon to you, for now you can be your slimmer self without strenuous exercise, diet or drugs! The girdle is ventilated to allow the skin to breathe and works constantly while you walk, work, or sit . . . Its massage-like action gently but persistently eliminates fat with every move you make.

● The Perfolastic may be worn next to the skin with perfect safety, it will not chafe, itch or irritate you for a special inner surface of satinized cloth protects the body. So soft and smooth, it prevents any friction. So porous, it actually absorbs perspiration. This "inner surface" keeps your body perfectly cool and fresh.

Don't Wait Any Longer . . . Act Today.

● You can prove to yourself quickly and definitely in 10 days whether or not this very efficient girdle will reduce you. You do not need to risk one penny . . . try it for 10 days... then send it back if you are not completely astonished at the wonderful results . . . and your money will be immediately refunded, including the postage. The coupon brings you FREE BOOKLET and sample of the Ventilated PERFOLASTIC RUBBER.





I have been wearing a Perfolastic girdle since the Spring of 1925 and measured 43 inches through the hips, 26 inches in the waistline, and weighed 135 pounds. In one year I was down to normal, weighing 120 pounds, measuring 34½ inches in hips and 25 inches in waist — I know the girdle is responsible for my not getting tired and having back aches.

MISS B. BRIAN
Hotel Victoria, N. Y. C.



Before wearing the Perfolastic girdle, I was so heavy about the hips—after its continued use for a year, the fat seems to have melted away and I can now bend over and touch the floor with ease. I think it prevents the accumulation of fat around hips and waist.

K. McSORLEY
New York City



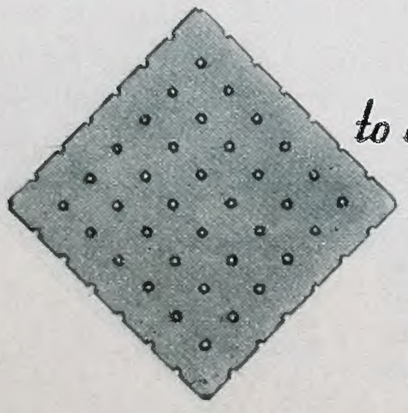
I want to assure you it has made good on every claim you made. I have not only reduced a number of pounds, but find my waistline several inches smaller.

I only wish every woman could know about the many good qualities of the Perfolastic girdle. I have revealed this to all my friends, who, after a trial, heartily agree with me.

MISS CAROLYN JENNINGS
Sayville, L. I.

●

SEND TODAY FOR FREE 10 DAY TRIAL OFFER

Ventilated  *to allow the skin to Breathe*

PERFOLASTIC, INC., Dept. 5811, 41 East 42nd Street, New York, N. Y.

Without obligation on my part, please send me FREE BOOKLET describing and illustrating the new Perfolastic Reducing Girdle, also sample of Perfolastic Rubber and particulars of your 10-day FREE Trial Offer.

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—because he couldn't entertain

ARE you like the man in this picture . . . ruled out, discriminated against, barred from parties and popularity which others enjoy?

Man or woman, you are probably just as attractive, just as interesting, just as clever as any one else. Yet others seem always to capture all the good times while you alone are left out in the cold.

Why? Find out why . . . answer that question . . . and the bars that shut you out will fade away and disappear.

Most people who miss the good times that come with popularity are themselves to blame. Friends and acquaintances would gladly invite you out, ask you to parties, if only you had something to offer that would add to the general gaiety. For that, after all, is why we have parties . . . to get together and entertain each other.

And yet, so many girls and men think the ability to entertain is a special talent. If you mention music (the greatest single factor in popularity) they say, "I can never learn to play the piano or any other instrument. I am too old. I'll need a special private teacher. It will cost so much and take so long. No, not for me."

And so they remain, barred outsiders because they don't realize that today no one needs to be a musical genius to learn to play . . . that thousands like them have acquired a priceless musical education, rght in their own homes, without teachers, without tremendous expense, without tedious practicing and boring scales.

PICK YOUR INSTRUMENT

Piano	Violin
Organ	Clarinet
Ukulele	Flute
Cornet	Saxophone
Trombone	Harp
Piccolo	Mandolin
Guitar	'Cello

Hawaiian Steel Guitar
Sight Singing
Piano Accordion
Italian and German Accordion
Voice and Speech Culture
Harmony and Composition
Drums and Traps
Automatic Finger Control
Banjo (Plectrum, 5-String or Tenor)
Juniors' Piano Course

Forget Theories—Do What 600,000 Others Have Done

Already, six hundred thousand men and women have chosen this new method of learning music. Every one of them felt that something was missing from their lives. Ever so many must have been just as discouraged as you may now be. And every single one of them chose this method of learning to play their favorite instrument.

Most of them started towards real popularity by coming across just such an advertisement as this. At first they may have doubted that it could be true . . . that a way had been found to make learning to play easy, delightful and inexpensive instead of boring and prohibitive because of the cost of private teachers.

But every one of them read the offer we are now going to make to you. And every one of them proved to their own satisfaction that they could actually learn to play in their own homes, without a teacher, in half the usual time and *at a cost of only a few cents a day!*

Make up your mind right now to read this offer through. Take advantage of the opportunity it brings you, yet place yourself under no obligation. Here it is . . . the offer that convinced six hundred thousand men and women that the U. S. School of Music Method was the ideal way for them to learn to play.

Send For Free Booklet And Demonstration Lesson

The U. S. School of Music will send you a complete, explanatory booklet and a Free Demonstration lesson, illustrating its method of teaching. All you promise to do is to read through both book and lesson . . . thoroughly.

Nothing more is asked of you because we know that, once you see this booklet, you will be convinced that you, too, can learn to play your favorite instrument by note . . . playing real tunes right from the start. You won't have to be urged or coaxed. You will urge us to hurry your first lessons to you.

That's a fair offer, isn't it? You have to be satisfied before you begin.

Now is your chance. If you want popularity, if you would like to be able to entertain and surprise your friends, to make real music—jazz or classical—roll from your finger tips the minute you sit down to play —ACT NOW! Clip and mail this coupon today! No obligation. Instruments supplied when needed, cash or credit. U. S. School of Music, 49011 Brunswick Building, New York City.

Thirty-fourth Year (Established 1898)

U. S. SCHOOL OF MUSIC
49011 Brunswick Building, New York City

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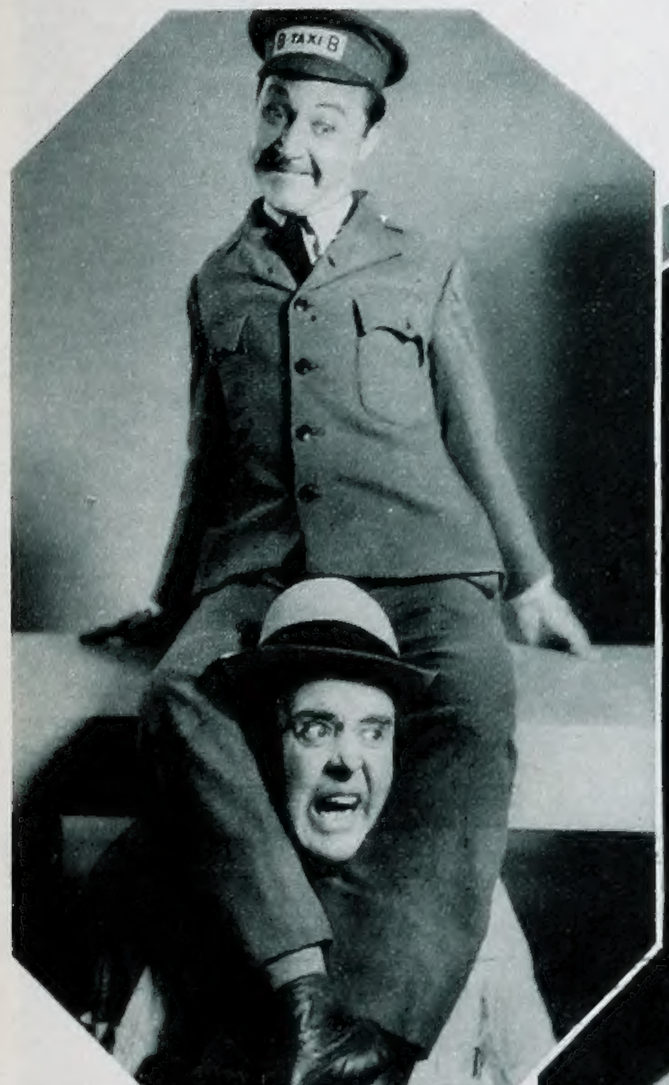
City.....State.....

FILM FUN

LEO TOWNSEND
Associate Editor

LESTER C. GRADY
Editor

MAY NINOMIYA
Associate Editor



POSED BY FRANKLIN PANGBORN AND BUD JAMISON IN "THUNDERING TAXIS," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

"Out with it, what's that hunch your playing on this filly, *Burlesque Queen* in the fourth race?"

"I'm playing her to show!"



POSED BY SHEILA TERRY, APPEARING IN WARNER BROTHERS AND FIRST NATIONAL PICTURES.

It's fifty-fifty, reflects Sheila, wives have their beauty secrets and husbands have their secret beauties.



POSED BY CHARLEY CHASE AND A PLAYER IN "IN WALKED CHARLEY," A HAL ROACH - METRO - GOLDWYN - MAYER COMEDY.

"What feels better than a cold shower after a long horseback ride?"

"An overstuffed chair!"



POSED BY MARION DAVIES AND ROBERT MONTGOMERY IN "BLONDIE OF THE FOLLIES," A METRO-GOLDWYN-MAYER PICTURE.

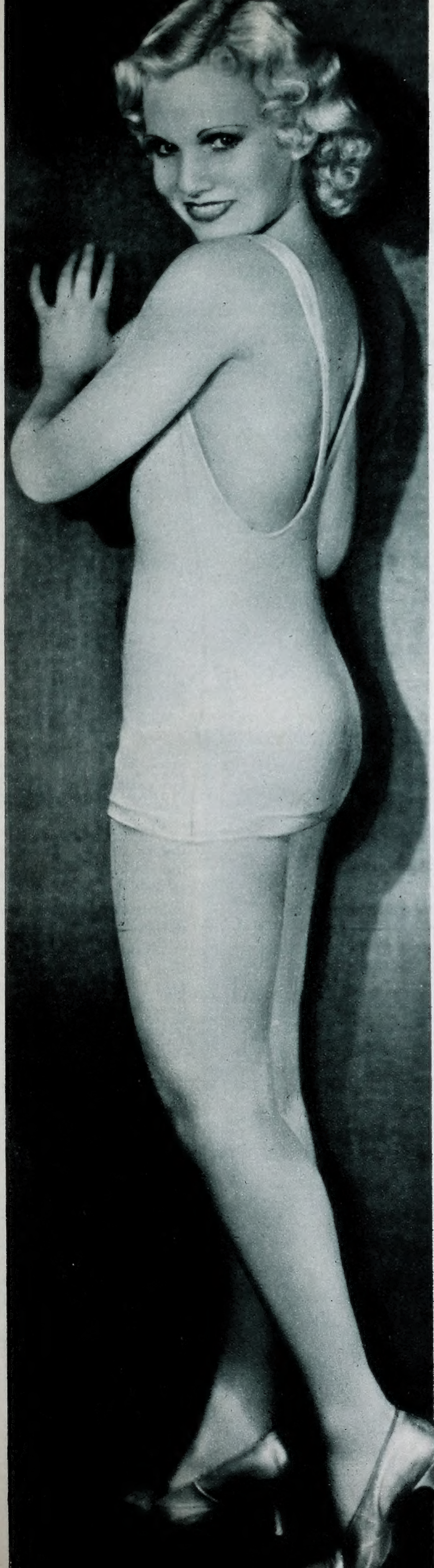
She—I'm a hot potato, big boy!

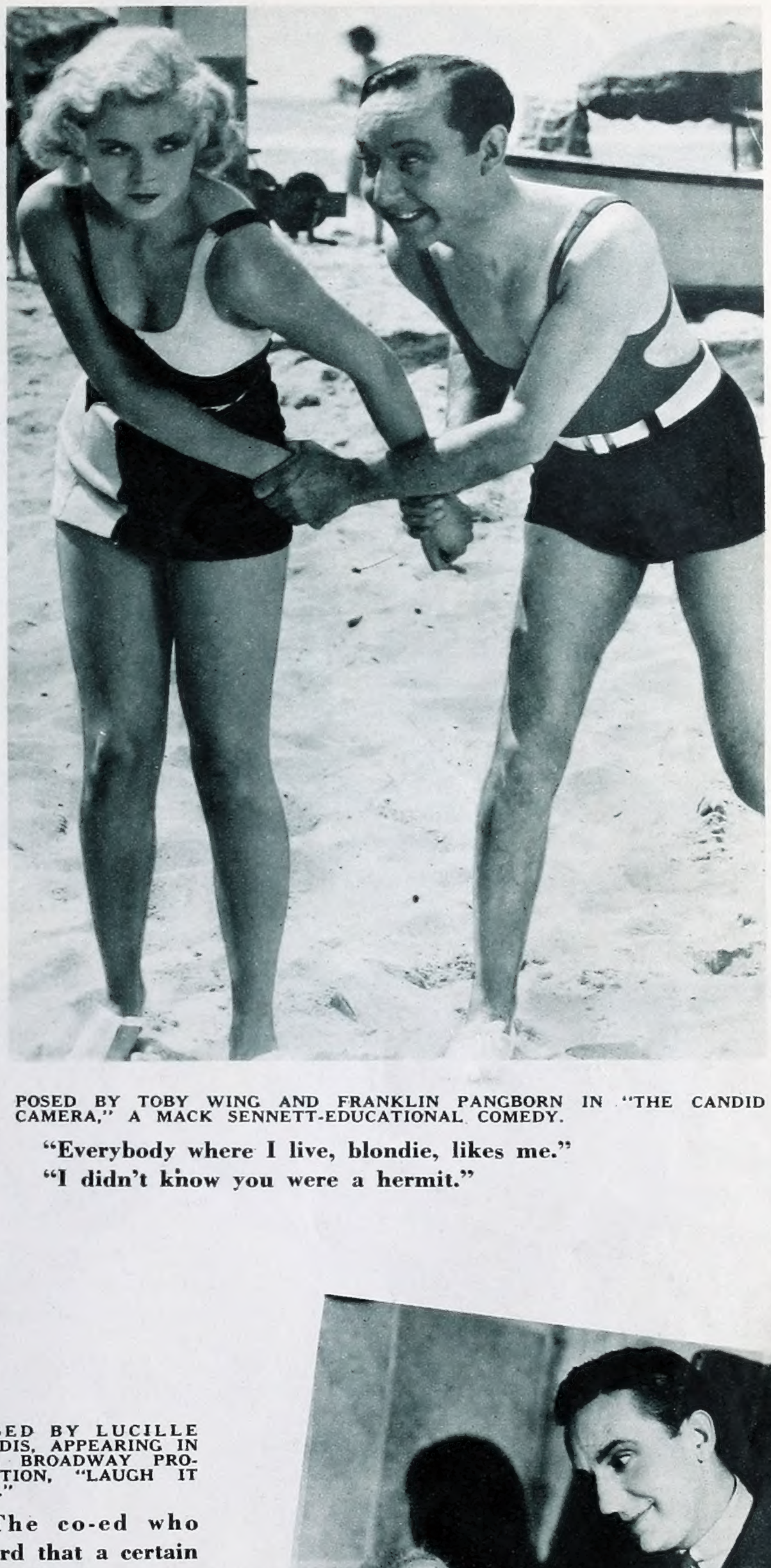
Him—Well, gorgeous, I'm a potato masher!



POSED BY PAULETTE GODDARD, APPEARING IN HAL ROACH - METRO - GOLDWYN - MAYER PICTURES.

"If you knew what I'd been through you wouldn't try to get into the movies," advised a movie actress to a cute aspirant. Whereupon, testifies Paulette, the aspirant retorted: "No, I'd probably write a sensational book about you instead."





POSED BY TOBY WING AND FRANKLIN PANGBORN IN "THE CANDID CAMERA," A MACK SENNETT-EDUCATIONAL COMEDY.

"Everybody where I live, blondie, likes me."
"I didn't know you were a hermit."



POSED BY JOAN MARSH AND ARTHUR PIERSON IN "BACHELOR'S AFFAIRS," A FOX FILM.

"I'd been in the hospital only a week when complications set in."

"For heaven's sake! What happened?"

"The day nurse caught me kissing the night nurse."

POSED BY LUCILLE BRODIS, APPEARING IN THE BROADWAY PRODUCTION, "LAUGH IT OFF."

The co-ed who heard that a certain football player was dangerous in an open field, jests Lucille, thought he could easily be stopped if a girl brought along a chaperon.

POSED BY FRANKLIN PANGBORN, BUD JAMISON AND TOBY WING IN "THE CANDID CAMERA," AN EDUCATIONAL-MACK SENNETT COMEDY.

"Instead of arresting these two boys for quarreling, you cops should go over to the boardwalk and close up the Peep Show!"

"Naw, we can't do that until tomorrow, lady. Some of the boys haven't seen it yet."

POSED BY JIMMY DURANTE, SIDNEY TOLER AND BUSTER KEATON IN "SPEAK EASILY," A METRO-GOLDWYN-MAYER PICTURE.

***Producer*—Did the stage manager have a motive in eloping with the leading lady?**

Jimmy **— No, sir. They took the train.**



POSED BY GLENN TRYON AND BOBBY VERNON IN "SHIP A HOOEY," AN EDUCATIONAL-VANITY COMEDY.

"I know one guy who's an honest grafter."

"Who?"

"A tree surgeon."



POSED BY JACK OAKIE, LYDA ROBERTI, SUSAN FLEMING AND W. C. FIELDS IN "MILLION DOLLAR LEGS," A PARAMOUNT PICTURE.

"Say, you two are not the kind of girls who like to listen to funny stories when you're drinking, are you?"

"Why, of course not. We like to tell 'em!"

$500.00 IN CASH PRIZES

FIRST Prize	$150.00
Second Prize	75.00
Third Prize	50.00
10 Fourth Prizes	$10.00 each
15 Fifth Prizes	5.00 each
50 Sixth Prizes	1.00 each

WRITE YOUR ONCE IN

RULES:

ANYONE may enter the contest except employees, and their families, of Universal Pictures Corporation and FILM FUN. Contestants must submit a complete review of "Once In A Lifetime," as specified. In case of ties, each contestant will be awarded the prize tied for. Decisions of the board of judges will be final. Contest closes at midnight December 1st, 1932. All entries must be postmarked no later than that time. Send them to the Contest Editor, FILM FUN, 100 Fifth Avenue, New York City, N. Y.





Jack Oakie, laugh leader in "Once In A Lifetime," looks over the not-to-be-overlooked list of cash prizes.

Right: **And here's Jack with Sidney Fox, for whom he goes ga-ga plus!**

AFTER you read the details, you'll have to agree that this FILM FUN-Universal "Once In A Lifetime" contest is unusually interesting and entertaining and surprisingly simple to do. Besides, you'll have to admit that $500.00 in cash prizes is particularly attractive and certainly an incentive to send in an entry. In other words, you'll find it's one of those contests which pops up Once In A Lifetime.

All you have to do is complete the accompanying review, filling in the spaces with words you believe best suited. By so doing you create an original review of "Once In A Lifetime."

It's not necessary to clip the review when you've completed it. If you wish, simply write or type it on a sheet of paper, underlining all words which you have supplied. In no way will this impair your eligibility for a prize.

And just think of those prizes! Five hundred dollars in cash prizes! First prize is $150.00. Surely that's worthwhile trying to win, isn't it? And if you don't win it, perhaps, you'll be awarded second prize of $75.00 or maybe the third prize of $50.00.

Aside from these prizes, there are ten fourth prizes of $10.00 each; fifteen fifth prizes of $5.00 each and then, just to help swell the quota of prize winners, fifty $1.00 sixth prizes will be awarded. With all those prizes to shoot at, you stand a fairly good chance of hitting the mark.

It is not required that you see "Once In A Lifetime" to compete. The incomplete review is so constructed that it is possible to fill in all the spaces without having seen the picture on the screen.

IN all there are 53 words left out of the review. It is up to you to put them in. Drag out the dictionary, if you must, and collect a choice assortment of adjectives and adverbs. Insert them where you think they're best fitted. Don't use more words than are required. If there's space for only one word and you use two instead, it's not going to help any when the judges start deciding who wrote the best reviews.

You'll notice that aside from supplying several adjectives and adverbs, you're expected to fill in a few nouns and verbs. Otherwise, the contest would be far too easy and not half as much fun.

Prizes will be awarded to contestants who submit the most complete and best worded review of "Once In A Lifetime," as specified. In case of ties, each contestant will be awarded the prize tied for.

The judges of the "Once In A Lifetime" contest will be Carl Laemmle, Jr., General Manager of Production of Universal Pictures; Paul Gulick, Director of Publicity of Universal Pictures, and Ye Ed of FILM FUN.

The contest closes at midnight, December 1st, 1932. All entries must be postmarked no later than that time and sent to the Contest Editor, FILM FUN, 100 Fifth Avenue, New York City, New York.

A NEW IDEA IN CONTESTS IN WHICH YOU

OWN REVIEW OF A LIFETIME

ONCE IN A LIFETIME

(Write your own review of "Once In A Lifetime" by simply filling in the spaces with the words you believe best suited.)

WHEN a.....version is made of a Broadway smash hit, the.....is that it's not as..... as the stage production. But not so with "Once In A Lifetime." It's.....as.....as the stage production.

It's..... .....from.....to....., with Jack Oakie giving a..... which.....anything he's ever done. The entire cast, in fact, is..... ....

Aline MacMahon, who has suddenly become one of the..... .....players of the..... has a.....perfectly tailored for her and runs.....Jack a close second for the..... .....honors.

"Once In A Lifetime" has to do with a..... .....vaudeville trio (Jack Oakie, Aline MacMahon and Russell Hopton) which, upon the.....of talkies, ...to Hollywood and .....a voice culture school. Talkies are.....to everyone out there, particularly producers, so Jack, Aline and Russ are able to.....the.....bluff you ever.....

All's well until the bluff is.....and there's a..... It means.....for the trio. But up steps Jack and he.....Herman Glogauer (Gregory Ratoff), the producer, just..... ..... Jack didn't figure it out for himself, but listened to what..... .....had to say to everyone but Herman Glogauer, movie monarch. It comes as such a ....surprise to Glogauer that he thinks Jack is a..... .....and immediately makes him general supervisor. You can just imagine the..... ....after that.

The laughs in "Once In A Lifetime" pour forth in..... .... The direction is.....throughout for which Russell Mack deserves..... .....

If you don't see "Once In A Lifetime," you're missing the comedy.....of the.....!

SUBMITTED BY.....

ADDRESS .....

.....





Russell Hopton and Aline MacMahon listen to Jack give all the details about the "Once In A Lifetime" Contest.

ACTUALLY BECOME A MOVIE CRITIC!



POSED BY ERIC LINDEN, DOROTHY WILSON AND RICHARD CROMWELL IN "THE AGE OF CONSENT," AN RKO-RADIO PICTURE.

"That last highball I mixed seemed to make a great hit with Freddie."

"Why, did you see him smack his lips?"

"No, but I saw him smack yours!"

POSED BY ANDY CLYDE AND PLAYERS IN "HIS ROYAL SHYNESS," AN EDUCATIONAL-MACK SENNETT COMEDY.

"What's the idea of saying I'm trying to arouse discord in the cabinet, your excellency?"

"Because I have incite information."

POSED BY CONSTANCE CUMMINGS, APPEARING IN COLUMBIA PICTURES.

The movie actress' version, uncovers Constance, is: Your scenes will find you out!



POSED BY NANCY CARROLL, APPEARING IN PARAMOUNT PICTURES.

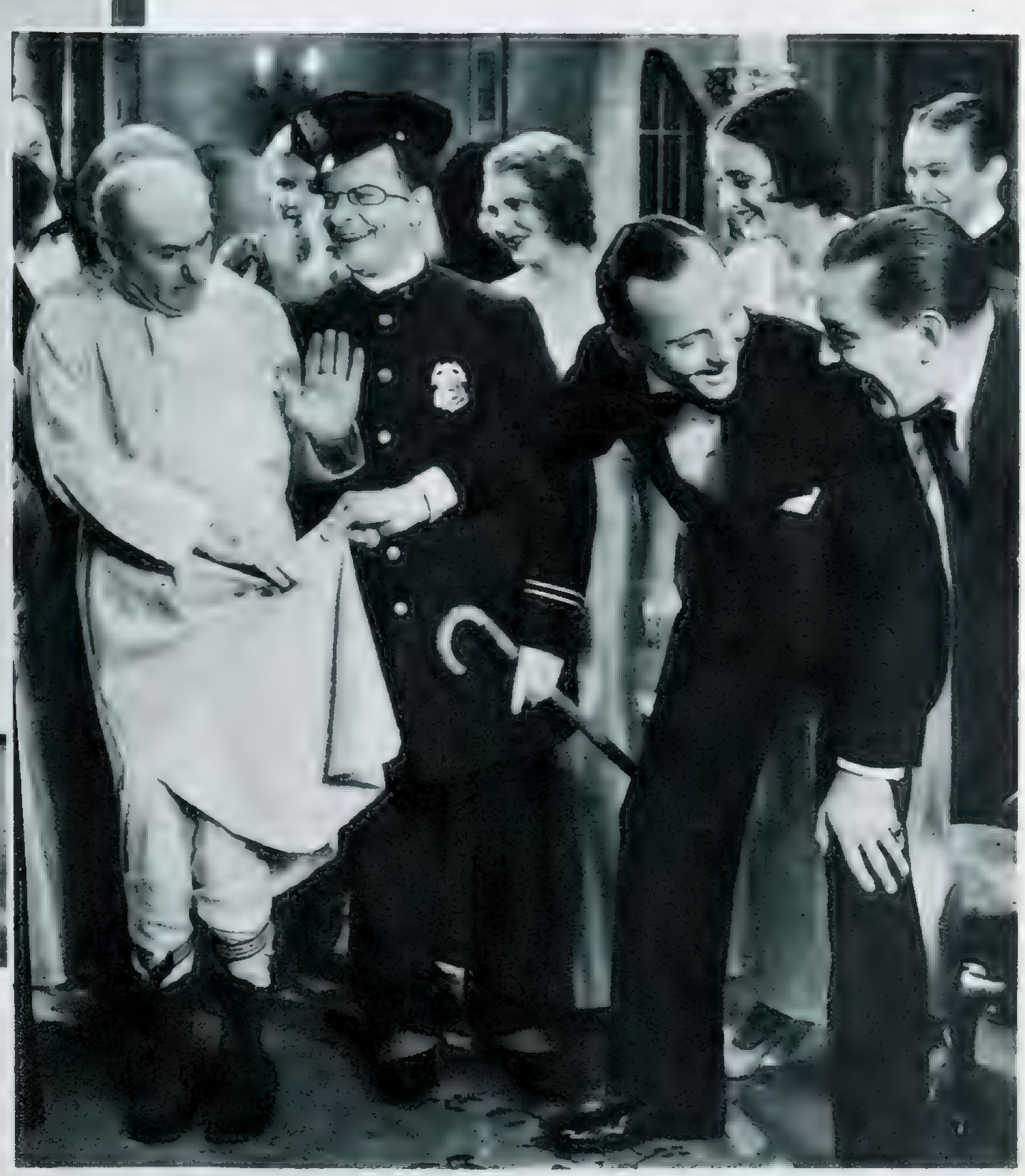
Judging from the large number of fur coats, announces Nancy, it seems that some girls have a gift for petting.



POSED BY SIDNEY TOLER AND LOUISE FAZENDA IN "UNION WAGES," A UNIVERSAL COMEDY.

"What's to be done with a husband who goes out and drinks all the time?"

"Drinking."



POSED BY BOBBY CLARK AND PLAYERS IN "THE ICEMAN'S BALL," AN RKO-RADIO COMEDY.

"So this is the guy that said he ran things in his home, eh?"

"Yeah, he must have meant the errands."



POSED BY J. FARRELL MACDONALD AND GEORGE RAFT IN "MADAME RACKETEER," A PARAMOUNT PICTURE.

***Detective*—If you marry the man's daughter you'll certainly take a load off his shoulders.**

***City Slicker*—The load in his shotgun, eh?**



POSED BY JIMMY DURANTE AND PLAYERS IN "SPEAK EASILY," A METRO-GOLDWYN-MAYER PICTURE.

"Will the pre-war Scotch you ordered for our party be good stuff?"

"Absolutely. I know the guy that's going to make it."



POSED BY JACK HOLT, RALPH GRAVES AND LILA LEE IN "WAR CORRESPONDENT," A COLUMBIA PICTURE.

"Stop stalling and tell me why you're here! I hate people who answer a question with another question!"
"Who doesn't?"



POSED BY CONRAD NAGEL AND PLAYERS IN "THE MAN CALLED BACK," A TIFFANY PICTURE.

"I quit England and my sweetie because of a few angry words."

"Well, can't you persuade her to take them back?"

"Not very well; it was her husband who said them."



POSED BY MARION DAVIES, BILLIE DOVE AND A PLAYER IN "BLONDIE OF THE FOLLIES," A METRO-GOLDWYN-MAYER PICTURE.

"If I park along the back road with Jerry is there any likelihood of being disturbed?"

"Oh, yes, you'll be disturbed by his bashfulness."



POSED BY ADOLPHE MENJOU AND MAYO METHOT IN "NIGHT CLUB LADY," A COLUMBIA PICTURE.

"Stop! My lips are for another."

"Very well. I'll kiss you on the neck."





POSED BY PHYLLIS FRASER AND ROCHELLE HUDSON, APPEARING IN RKO-RADIO PICTURES.

"Doris gets her good looks from her mother."

"Oh, is her mother a natural beauty?"

"No, she's a cosmetic saleslady."

POSED BY VIRGINIA BRUCE AND OLGA BACLANOVA IN "DOWNSTAIRS," A METRO-GOLDWYN-MAYER PICTURE.

"There's an India rubber man across the apartment house court."

"Really?"

"Yes, he's a Hindu Peeping Tom."



POSED BY A PLAYER AND HAROLD LLOYD IN "MOVIE CRAZY," A PARAMOUNT PICTURE.

"What's happened?"

"I locked my wife in a closet until she would promise to let me smoke in the house."

"Did she finally kick through?"

"Yes, right through the door and pushed me into this pool."

POSED BY FRANK ALBERTSON, SALLY BLANE AND BILLY GILBERT IN "WHO, ME?" A UNIVERSAL COMEDY.

***Husband*—The last time I caught my wife with a boy friend, he didn't think my gun was loaded.**
***Lover*—Did he think right?**
***Husband*—No, he was dead wrong!**

POSED BY BILLIE DOVE IN "BLONDIE OF THE FOLLIES," A METRO-GOLDWYN-MAYER PICTURE.

Billie heard of a nudist colony which is so strict that even the lettuce is served without dressing.





POSED BY A PLAYER. MARY DORAN AND HAROLD LLOYD IN "MOVIE CRAZY," A PARAMOUNT PICTURE.

Hubby—**There you go again! Woman, when I married you I got expressions of sympathy from one-third the people in town!**

Wifie—**Yes, and I got them from the remaining two-thirds.**

POSED BY SIDNEY TOLER AND MARLENE DIETRICH IN "BLONDE VENUS," A PARAMOUNT PICTURE.

"I've come to the conclusion that horse racing is practically at a standstill."

"You must have bet on the same horse I did."





POSED BY CHESTER MORRIS AND JEAN HARLOW IN "RED HEADED WOMAN," A METRO-GOLDWYN-MAYER PICTURE.

Stenog—Are you going to the Rotary Club meeting this week, Mr. Smith?

Boss—No, my back's still sore from last week's meeting.



POSED BY FAITH BACON, FEATURED IN THE HOLLYWOOD RESTAURANT REVUE ON BROADWAY.

The girl who complained that, as a petter, her boyfriend couldn't get up any steam, reveals Faith, didn't realize that he worked as a janitor.

POSED BY HARPO MARX AND A PLAYER IN "HORSE FEATHERS," A PARAMOUNT PICTURE.

"What are you so angry about? Didn't everything for your new show turn out as expected?"

"Everything but the audience!"



POSED BY LEILA BENNETT, RICHARD ARLEN AND EDWARD G. ROBINSON IN "TIGER SHARK," A FIRST NATIONAL PICTURE.

"I went to the movies with Jane here last night."

"Did the show have a happy ending?"

"Yes, she let me kiss her good night."

POSED BY BUSTER KEATON AND THELMA TODD IN "SPEAK EASILY," A METRO-GOLDWYN-MAYER PICTURE.

"I'll turn on the radio, if you're a music lover."

"Never mind, tootsie. I can love with or without it."



POSED BY MICKEY DANIELS AND MARY KORNMAN IN "THE KNOCKOUT," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

"But why don't you care for a corn-fed girl like me?"

"Because when you're used to it, it always takes twice as much to get you snozzled."

POSED BY SUSAN FLEMING, JACK OAKIE AND LYDA ROBERTI IN "MILLION DOLLAR LEGS," A PARAMOUNT PICTURE.

"How can you girls tell when a man is going to propose to you?"

"By counting the cocktails he's had."





POSED BY WARREN WILLIAM AND MAUREEN O'SULLIVAN IN "SKYSCRAPER SOULS," A METRO-GOLDWYN-MAYER PICTURE.

***Gal*—I warn you if you come a step nearer and try to kiss me, I'll slap you until you see stars!**

***Conceited Cuss*—If I kiss you, you'll be too weak to slap that hard!**



POSED BY SUSAN FLEMING, APPEARING IN PARAMOUNT PICTURES.

After observing the way the modern girl dresses, says Susan, one comes to the conclusion that there's seldom a slip between the skirt and the hip.



POSED BY JOYCE COMPTON AND WYNNE GIBSON IN "LADY AND GENT," A PARAMOUNT PICTURE.

"My word is as good as yours!"

"No, it isn't, you cat! My word is usually *No!*"



POSED BY ROBERT YOUNG, ROBERT WARWICK AND HELEN TWELVETREES IN "UNASHAMED," A METRO-GOLDWYN-MAYER PICTURE.

"We're convinced you don't carry your liquor like a gentleman."

"Oh, but I do. I've got a monogrammed hip flask!"



POSED BY THELMA TODD AND BUSTER KEATON IN "SPEAK EASILY," A METRO-GOLDWYN-MAYER PICTURE.

Scotch Bride **— Jock, we'll never forget this trip to Niagara Falls, will we?**

Scotch Groom **—No, beloved, it's cost me only half as much as I expected it would!"**

POSED BY DOROTHY LAYTON, APPEARING IN HAL ROACH - METRO - GOLDWN-MAYER COMEDIES.

Have you heard of the Scotchman, asks Dorothy, who was terribly upset at being late for church? He wasn't late enough to miss the collection.



POSED BY JOAN MARSH, APPEARING IN METRO-GOLDWYN-MAYER PICTURES.

It's always best to see things in the right light, Joan has heard it observed, especially if it's a girl in negligée.



POSED BY ALAN DINEHART AND ADOLPHE MENJOU IN "BACHELOR'S AFFAIRS," A FOX FILM.

"I certainly regret putting a beautiful diamond on that girl's finger a couple of months ago."

"Are you a rejected lover?"

"No, I'm an installment jeweler."



POSED BY PAUL LUKAS, VIRGINIA BRUCE AND JOHN GILBERT IN "DOWNSTAIRS," A METRO-GOLDWYN-MAYER PICTURE.

Maid—I'm sorry, sir, but I'll have you know I'm far and away a good girl.

Master—Yes, but how are you when you're snuggled up close?

CLIPPED from the INTERVIEWS



I hate my face.
—Sidney Fox.

YOU marry a man's virtues, but you have to live with his vices.
—Loretta Young.

I want to do some really fine things to be remembered by, and then I shall say goodbye, thanks a lot, it was lovely.
—Joan Crawford.

If I'm not a star within five years, I will leave pictures.
—Adrienne Ames.

When I first hied myself to the stage "skidoo" was a real smart crack and girls blushed at "Oh you chicken." Only swell houses had more than one bathroom and bad breath had no other name.
—Groucho Marx.

I want to ripen.
—Tom Brown.

A woman is a sentimental sap to believe that a man's love—any man's love—will last forever.
—Claudette Colbert.

Unless I'm in love, I can't act.
—James Dunn.



People insist on getting me wrong, but I can't seem to do anything about it.
—Karen Morley.



I can't endure sympathy. A kindly pat on my bared shoulder would drive me nuts.
—Tallulah Bankhead.

Any girl ought to live alone for awhile.
—Maureen O'Sullivan.

Every morning when I wake up I say to myself, "America, I love you!"
—George Raft.

No matter what I do, I'm supposed to be funny.
—Bert Wheeler.

I'm always dithering.
—Judith Wood.

I shall go native one of these days.
—Dolores Del Rio.

I want to *do* something.
—Joel McCrea.

My wife is charming. After dinner we get down on the floor and roll about and play.
—Nils Asther.

Gee, it's fun to work in the movies!
—Marian Nixon.

If I only had myself—God, I could get along on water and birdseed!
—Eric Linden.



"Is Ronald's dental practice such as to require a nurse as assistant?"

"Yes, he can't get enough petting from the few patients he has!"

POSED BY BILLIE DOVE AND MARION DAVIES IN "BLONDIE OF THE FOLLIES," A METRO-GOLDWYN-MAYER PICTURE.



POSED BY IRVING PICHEL AND PEGGY SHANNON IN "THE PAINTED LADY," A FOX FILM.

"Take off your hat. You can't lose anything by always being courteous."

"You can't, eh? That's the way I lost my job as top sergeant in the Marines."



POSED BY MARY CARLISLE, WALTER LONG AND BOBBY VERNON IN "SHIP A HOOEY," AN EDUCATIONAL-VANITY COMEDY.

"He isn't sleeping well at all. Last night he had to count 50,000 sheep before he could get to sleep."

"Gosh, I'll bet his fingers are tired this morning."



POSED BY ARTHUR HOUSMAN, HAROLD LLOYD AND LOUISE CLOSSER HALE IN "MOVIE CRAZY," A PARAMOUNT PICTURE.

"Why don't they ever serve spinach with a Welsh Rabbit at this country club?"

"It's against the rules of the greens committee."



POSED BY TOM BROWN AND RICHARD CROMWELL IN "TOM BROWN OF CULVER," A UNIVERSAL PICTURE.

"The sergeant's in trouble again. I bet you'd sweat if you were in his shoes."

"Yeah, dragging such heavy things around would make anybody sweat!"



POSED BY JOHN GILBERT AND A PLAYER IN "DOWNSTAIRS," A METRO-GOLDWYN-MAYER PICTURE.

***Jack*—Do you ever say things you shouldn't after you've had a few slugs of whiskey?**

***Driver*—Yes, indeed, I keep saying I'd like to have a few more.**



Upper: Gloria Shea, appearing in Columbia's "Night Mayor," suggests this cure for redhot temperament. Also recommended for cooks if the iceman still delivers the goods.

Right: Mae West, otherwise known as *Diamond Lil*, makes her initial screen appearance in Paramount's "Night After Night." Mae's figure has nosedived aplenty and she's humming "In the Good Old Slimmer Time."



INSIDE STUFF

LOVE in Hollywood (Pro and Con): Ann Christie is now the happy Mrs. R. L. Moore . . . the Edwin Carewes are expecting an heir or heiress any moment . . . Albert Conti and Baroness Elsie von Koczian will (or already have) marry shortly . . . Eleanor Boardman and her hubby, King Vidor, have separated, with Eleanor asking custody of their two small children . . . Eddie Nugent has become a proud papa . . . They say Charlie Chaplin is goofy over Paulette Goddard, M-G-M, formerly of the "Follies" and a divorcee, besides . . . Betty Boyd has gotten a divorce from Charles H. Over Jr. . . . Nicholas M. Schenck is still rejoicing over his new-born daughter . . . the Johnny Weissmullers no longer deny separation reports . . . Maurice Chevalier insists he's still very much in love with his wife, despite her suit for divorce . . . Director Clarence Brown is said to be more than interested in Alice Joyce, former screen favorite . . . Harry Bannister is still nuts about Ann Harding, his ex. . . . And Ann still favors Harry, too. . . .

EGO

"What type would you like in your next picture?"
"Type ten feet high on all the billboards!"

CHATTER of the Month: Several studios are preparing scripts on the life of the late Flo Ziegfeld . . . Radio and M-G-M have writers batting out stories based on the Libby Holman Reynolds case . . . George Sidney is returning to Universal and will be teamed with Charlie Murray in a new Cohens and Kellys comedy, despite Universal's previous intention to drop the series . . . Ruth Chatterton and her hubby, George Brent, will be costarred in "Paris Divorce" . . . Benny Rubin was replaced by "Skeets" Gallagher in Radio's "Sport Page," because he refused to play the part of a drunk . . . Paramount will not dismantle its Astoria, L. I., studios after all, but will keep them for emergency purposes . . . Richard Cromwell had his ribs cracked in a realistic scene in

ALL THE INTIMATE GOSSIP OF HOLLYWOOD,





Upper: Upon my sole! To look at this you'd swear that Charley Chase has the biggest feet in Hollywood. But it's not that at all. Just an ambitious photographer with big ideas.

Left: Step by step the ladder of success is ascended, but not so with these chorines on the Warner lot, what with all the trick steps they do.

AND NONSENSE

Columbia's "That's My Boy" and finished the picture with his chest in bandages . . . Vilma Banky has gone to Berlin for Universal to appear opposite Luis Trenker in "The Rebel," the production to be made both in English and German . . . Mary Pickford has lost all interest in doing "Another Language," current Broadway smash hit, as her next talkie . . . Paramount has warned Cecil DeMille that if he spends more than $600,000 on the production of "Sign of the Cross," it will be charged up to him . . . The $150,000 Ivar Kreuger home which Greta Garbo purchased, cost her only $10,000 because of a clever agent . . . the War Department has ordered that from now on regiments must cease giving honorary titles to movie actresses. . . .

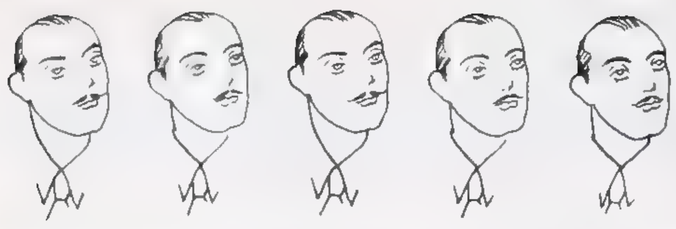
SOLVED

"Look here, Rastus, our pa's done sent us three razors."

"Thass okay, Mose. We can shave wid de other one."

CONTINUING the Chatter: The Four Marx Brothers will not make another comedy this year owing to Chico's bad knee and Zeppo's ill health . . . Rowland Brown gave up the direction of "Liberty Road" for RKO-Radio when he was told to inject love interest into it . . . Edward G. Robinson's "The Hatchet Man," after having been banned, is now being shown in Germany . . . Mrs. George M. Cohan is ill . . . Dorothy Gulliver is bankrupt . . . Gwili Andree says her first name is pronounced exactly as it's spelled . . . Esther Ralston is appearing in pictures in England . . . Lewis Stone has been signed for three more years by M-G-M . . . Fox is planning a sea picture similar to Annette Kellerman's famous "Neptune's Daughter," and most likely will have many of the Olympic swimming champs in the cast . . . Charlotte Greenwood has left for Europe where she will reside permanently . . . Although fans never realize it, the same sets are used in many, many pictures . . . Sari Maritza has recovered from injuries (*Continued on page* 54)

WITH A GOODLY SPRINKLING OF HUMOROUS BITS



Reserved



POSED BY ZASU PITTS, THELMA TODD AND PLAYERS IN "RED NOSES," A HAL ROACH-METRO-GOLDWYN-MAYER PICTURE.

"Believe me, of all the girls here, the instructor certainly keeps me jumping!"
"Yes, you siren, jumping off his lap every time anyone enters his private office!"



POSED BY DIANE SINCLAIR AND VIRGINIA BRUCE, APPEARING IN METRO-GOLDWYN-MAYER PICTURES.



POSED BY ESTHER HOWARD, JUNE CLYDE AND DOROTHY CHRISTY in "THE COHENS AND KELLYS IN HOLLYWOOD," A UNIVERSAL PICTURE.

"My dear, your playing was marvelous! Your husband must certainly forget his troubles when you play on that grand piano."

"No, on the contrary, it reminds him of the payments due on the blamed thing!"

for Ladies!





POSED BY RUTH SELWYN AND MARGARET PERRY IN "NEW MORALS FOR OLD," A METRO-GOLDWYN-MAYER PICTURE.

"Are your husband's kisses still as fiery as ever?"

"I couldn't say. I haven't caught him and his secretary together lately."



POSED BY JOAN BLONDELL AND ANN DVORAK IN "THREE ON A MATCH," A FIRST NATIONAL PICTURE.



Diane and Virginia hit the mark when they claim that the trouble with a girl saving her kisses for a rainy day is that the fellow who calls to get them probably will be all wet.

"I'm not going to marry George because of the way he drinks."

"Why, I thought he drank moderately!"

"He does. He drinks so moderately I can't get him to propose."



POSED BY JULIE HAYDON AND PHYLLIS FRASER, APPEARING IN RKO-RADIO PICTURES.

"There's nothing wrong with a kiss, in your eyes, is there?"

"Well, I suppose not, but personally I prefer the boys to kiss me on my lips."

POSED BY HARPO MARX AND GENEVA MITCHELL IN "HORSE FEATHERS," A PARAMOUNT PICTURE.

"You mean to tell me you're drunk from drinking five per cent beer?"

"Thash right, cutie. The other ninety-five per shent wash alcohol!"



POSED BY FRANK ALBERTSON AND SALLY BLANE IN "BOYS WILL BE BOYS," A UNIVERSAL COMEDY.

"That fellow over there thinks he's a scenario writer, but everything he writes is no good."

"I know it. I tried to cash a check he wrote."



POSED BY VINCE BARNETT AND LOUISE FAZENDA IN "HESITATING LOVE," A UNIVERSAL COMEDY.

"Aw, when did you decide your marriage to me couldn't last?"

"About a week before I married you!"



POSED BY JOAN CRAWFORD AND WILLIAM GARGAN IN "RAIN," A UNITED ARTISTS PICTURE.

"Was Victor's proposal the result of a sudden impulse?"

"Yes, I sent out and got some gin on the spur of the moment."

POSED BY YOLA D'AVRIL AND SKEETS GALLAGHER IN "THE FINISHING TOUCH," A UNIVERSAL COMEDY.

"I feel wretched for having appeared at the nudist colony today in just a leaf."

"It wasn't the first time you'd appeared with just a leaf, was it?"

"No, but it was the first time the leaf was poison ivy!"



POSED BY HENRY STEPHENSON AND CLAIRE DODD IN "GUILTY AS HELL," A PARAMOUNT PICTURE.

***Unfaithful Wife*—I'm just about exhausted and certainly you don't intend to ask *me* any questions because my husband shot that man in my bedroom?**

***Coroner*—Yes, I do. How about taking dinner with me some evening?**



POSED BY HAROLD LLOYD AND KENNETH THOMSON IN "MOVIE CRAZY," A PARAMOUNT PICTURE.

First Drunk—Do you think my money goes to my head?

Second Drunk—Yes, just as fast as you can lift the highball glasses to your lips!



POSED BY LOUISE FAZENDA AND VINCE BARNETT IN "HESITATING LOVE," A UNIVERSAL COMEDY.

"Shweetheart (hic), the whole world revolves about you."

"I told you not to take that last drink."



POSED BY MARLENE DIETRICH IN "BLONDE VENUS," A PARAMOUNT PICTURE.

The reason girls waste so much time getting dressed, muses Marlene, is simply because the female of the species is more diddly than the male.



POSED BY JOAN CRAWFORD AND ANDY DEVINE IN "RAIN," A UNITED ARTISTS PICTURE.

"Is it true you're going to break with me because of a single harsh word?"

"Yes, you say it every time I ask you to marry me."



POSED BY ZASU PITTS AND THELMA TODD IN "SHOW BUSINESS," A HAL ROACH-METRO-GOLDWYN-MAYER PICTURE.

"Could I help pulling the drawer out, when I'm still peeved at my boy friend for leaving me last night without a word."

"So he took French leave?"

"No, he kissed me goodbye in the usual way."



POSED BY PAULETTE GODDARD, APPEARING IN HAL ROACH-METRO-GOLDWYN-MAYER COMEDIES.

"I don't believe your owner gave your engine a thought when he bought you," said one auto to another. And then, according to Paulette, the other auto replied: "No, I'm afraid he wanted me just for my body!"



POSED BY TOM MIX AND MICKEY ROONEY IN "MY PAL, THE KING," A UNIVERSAL PICTURE.

"I decided I wanted a diamond-studded tooth, Mr. King, and I got it."

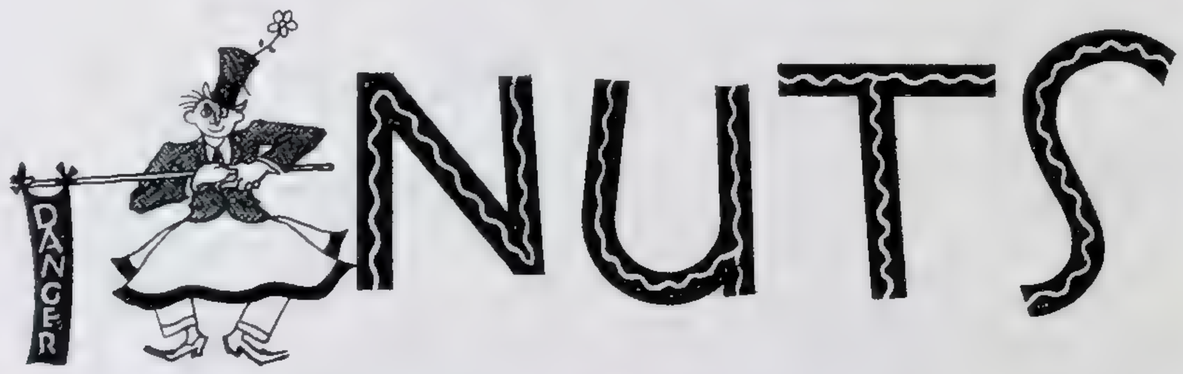
"My! My! Whoever put such a thing into your head?"



POSED BY PHYLLIS CRANE AND TOM O'BRIEN IN "IT'S A CINCH," AN EDUCATIONAL-MERMAID COMEDY.

Crack Pot—I have a plan to go to Cuba, get a lot of sugar and turn it into alcohol.

Gal—I'll bet when your wife hears that she'll start raising cane!







POSED BY A PLAYER AND THELMA TODD IN "SEAL SKINS," A HAL ROACH-METRO-GOLDWYN-MAYER PICTURE.

"So the boys use you for a football, eh?"

"Yes, they're always making passes."

POSED BY CHARLEY CHASE AND PLAYERS IN "IN WALKED CHARLEY," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

"My cellmate and I have quite a scene every night before we retire."

"You mean you quarrel?"

"No, I mean a stunning little blonde across the street always undresses with her shades up!"



POSED BY STUART ERWIN AND PLAYERS IN "THE MISLEADING LADY," A PARAMOUNT PICTURE.

Inmate—Did the doctor say he could cure my eczema?

Guard—He wouldn't say, your excellency.

Inmate—I see; afraid to make any rash promises, eh?



POSED BY HARPO MARX AND NAT PENDLETON IN "HORSE FEATHERS," A PARAMOUNT PICTURE.

"So you've been getting threatening letters through the mail?"

"Yes, a company is threatening to take out my radio."





POSED BY FRANK McHUGH AND MARY BRIAN IN "BLESSED EVENT," A WARNER BROTHERS PICTURE.

"I'm going into the pressing business, darling."

"You mean you're going to work on men's suits?"

"No, sweetums, I'm going to run a bill collecting agency."



POSED BY ANDY CLYDE AND PLAYERS IN "SPEED IN THE GAY NINETIES," AN EDUCATIONAL-MACK SENNETT COMEDY.

Nut Inventor—Well, folks, I finally got an order at my invention factory today.

Folks—Is that so? Who's it from?

Nut Inventor—From the landlord—to pay my rent or get out!



POSED BY RICHARD CARLE AND SALLY BLANE IN "BOYS WILL BE BOYS," A UNIVERSAL COMEDY.

"Well, did daddy-kins hear some good addresses at the businessmen's banquet tonight?"

"I'll say! The gentleman on my right whispered the addresses of three chorus girls I'm just dying to meet!"



POSED BY DOUGLAS FAIRBANKS, JR., AND NANCY CARROLL IN "SON OF RUSRIA," A FIRST NATIONAL PICTURE.



POSED BY BILLY BEVAN, CLYDE COOK AND A PLAYER IN "THUNDERING TAXIS," A HAL-ROACH-METRO-GOLDWYN-MAYER COMEDY.

"I hear his wife drives him to work every morning."

"Yes, he's so lazy she always has to chase him out of the house with a broom."



POSED BY KAY FRANCIS AND WILLIAM POWELL IN "ONE WAY PASSAGE," A WARNER BROTHERS PICTURE.

"Aren't the football games less expensive this year?"

"Yes, last year they cost me a dollar a gallon more for gin."



"The village I come from held a bathing beauty contest last week and the promoter offered to let the Ladies Aid Society name the winner."

"And did they?"

"I'll say! They named her *hussy!*"



POSED BY A PLAYER, BERT ROACH, LOUISE FAZENDA AND MARIE PREVOST IN "HESITATING LOVE," A UNIVERSAL COMEDY

***Enraged Wife*—Call the doctor and tell him I want to talk about an injury to my husband.**
***Friend*—But he'd have to see the injury first.**
***Enraged Wife*—But he can't; I haven't inflicted it yet!**



POSED BY LOUISE FAZENDA, SIDNEY TOLER AND PLAYERS IN "UNION WAGES," A UNIVERSAL COMEDY.

Caller—Your husband felt like the devil driving me home at such a late hour last night.

Wife (with a well-directed boot and misdirected idea)—Well, it's the likes of you that always lead a man on!

POSED BY POLLY WALTERS, APPEARING IN RKO-RADIO PICTURES.

Not forgetting the fellow, recalls Polly, who tried to scrape up an acquaintance with the toast of the town.



POSED BY SALLY BLANE AND FRANK ALBERTSON IN "BOYS WILL BE BOYS," A UNIVERSAL COMEDY.

"Did you hear the women in the courtroom laugh when the dance director's wife testified at the divorce trial that he didn't know how to make love?"

"Yes, it was three of the chorus girls and his wife's maid."



POSED BY JUNE CLYDE, APPEARING IN UNIVERSAL PICTURES.

June has been informed of a bloke who thought that Emily Post was a branch of the American Legion.



"Horsefeathers!"



"Oh, officer, can you direct me to a garage—I want to get my brakes tightened."

INEXPERIENCED

BLONDE STENOG—Don't you hate to take dictation from the boss when he's had one too many?

Brunette Stenog—I couldn't say. I've never had that experience.

Blonde—Say, don't try to kid me. He was plenty tight yesterday and I saw him call you into his private office.

Brunette—I know, my dear, but I didn't take dictation.

Bootlegger's Wife—The officers are battering down the door, darling! Is the evidence destroyed?

Bootlegger—Hic! Almosht!

Hotel Guest—*You told me I'd get a good view from this room and all I can see from here is the court.*

Clerk—*Yes, but wait till the girls across the way get home, sir.*

THE ACID TEST

Keeper—You think you're sane, eh? Well, if we give you your liberty will you keep away from liquor and women?

Asylum Inmate—I certainly will!

Keeper—Then you stay in. You're still crazy!

TOO MUCH FOR THEM!

MAID—Madam, a bunch of reformers saw your veil dance at this evening's performance and the stage manager says they're coming after you.

Burlesque Queen—Well, tell them I'm much too tired to go out on any party tonight.

First Drunk—This beer seems to be half foam. What causes that?

Second Drunk—The bartender!

Uncle—Young man, do you realize what those wrinkles in your mother's brow mean?

Willie—Yes, that she hasn't been to the beauty shop the last few days.

NOT MISTAKEN

Gent (entering attorney's office)—I want something to quiet my nerves.

Attorney—But I'm not a doctor, my good man. I'm a lawyer.

Gent—I know it. I want a divorce.



***Customer*—Yes, that's all I can think of just now.**



"Okay, boys. Now we'll re-take that explosion scene."

A FORWARD





POSED BY TALLULAH BANKHEAD AND GARY COOPER IN "DEVIL AND THE DEEP," A PARAMOUNT PICTURE.

"I hear you surprised your husband the other night."

"Yes, I was alone when he returned from his trip unexpectedly."



POSED BY SYLVIA SIDNEY AND FREDRIC MARCH IN "MERRILY WE GO TO HELL," A PARAMOUNT PICTURE.

"I don't know what to give my father for his birthday. Sometimes the idea to give him a silk shirt wins out, then the thought of a cigarette case seems to be the choice."

"How will it end?"

"Oh, I suppose it will be a tie."



POSED BY CONSTANCE BENNETT AND NEIL HAMILTON IN "WHAT PRICE HOLLYWOOD?", AN RKO-RADIO PICTURE.

"Fellows have to be careful of the rocks when they take a girl canoeing, don't they?"

"Yes, in the moonlight they're apt to promise them and then have no money to buy them."



POSED BY JOHN BOLES AND JOAN BENNETT IN "CARELESS LADY," A FOX FILM.

"How would you like a big diamond for an engagement ring?"

"Surrounded with sapphires, thanks."

PASHING ATTACK!



POSED BY NILS ASTHER AND NORA GREGOR IN "BUT THE FLESH IS WEAK," A METRO-GOLDWYN-MAYER PICTURE.

"Your father has objected to me because of my youth."

"Why, you're close to forty and your youth is spent!"

"I know, but he found out how I spent it!"



POSED BY JOAN CRAWFORD AND WILLIAM GARGAN IN "RAIN," A UNITED ARTISTS PICTURE.

"I can't trust you around the corner."

"Well, why don't you go around the corner with me?"

"Oh, it's when I'm around the corner with you that I can't trust you."



POSED BY POLA NEGRI AND BASIL RATHBONE IN "A WOMAN COMMANDS," AN RKO-PATHE PICTURE.

"The Grand Duke ruined my good name last night."

"Why, the dirty dog!"

"Yes, I had it embroidered on my hankie and he dropped cigar ashes on it."

"I understand you're an Irishman. I'll bet it doesn't take much to make you fighting mad."

"No, only about half a pint."

POSED BY CHARLES BICKFORD AND ROSE HOBART IN "SCANDAL FOR SALE," A UNIVERSAL PICTURE.



POSED BY ZASU PITTS, GWILI ANDRE AND RICHARD DIX IN "ROAR OF THE DRAGON," AN RKO-RADIO PICTURE.

"Can your movie actor friend get a date for me tonight who's handsome and refined?"

"Why, of course! He'll call up his *double* for you."



POSED BY MAURICE CHEVALIER, CHARLES RUGGLES AND BERT ROACH IN "LOVE ME TONIGHT," A PARAMOUNT PICTURE.

***Tailor*—By the way, boys, did you hear of the four old maids playing bridge in a Turkish bath?**
***Boys*—No, tell us about them.**
***Tailor*—They were playing to see who'd win the rubber.**



POSED BY OLGA BACLANOVA AND JOHN GILBERT IN "DOWNSTAIRS," A METRO-GOLDWYN-MAYER PICTURE.

***He*—I drove across the continent in five days.**

***She*—Quite a trip! Which leg of the journey did you like best?**

***He*—The one I saw in a Chicago night club.**



POSED BY MARLENE DIETRICH AND CARY GRANT IN "BLONDE VENUS," A PARAMOUNT PICTURE.

"The stage manager told me he was going to fire me right after the show."

"Did you kick?"

"You bet. Higher than I ever did in my life."

POSED BY PHYLLIS FRASER, APPEARING IN RKO-RADIO PICTURES.

The football enthusiasts who didn't enjoy the Princeton game as much as the Yale game, reports Phyllis, didn't have the same knockout brand of liquor.



POSED BY STAN LAUREL AND OLIVER HARDY IN "PACK UP YOUR TROUBLES," A HAL ROACH-METRO-GOLDWYN-MAYER PICTURE.

"As soon as my mother-in-law left, I began missing things."

"Missing valuables?"

"No, I missed the way she ordered me around and the way she'd clean out the ice-box."



POSED BY ANN DVORAK AND LYLE TALBOT IN "THREE ON A MATCH," A FIRST NATIONAL PICTURE.

"Don't call your mother. I'm a good husband, and I run true to form."

"Yes, true to any form that's a 36 or under!"



POSED BY SALLY BLANE, GUINN WILLIAMS AND FRANK ALBERTSON IN "BOYS WILL BE BOYS," A UNIVERSAL COMEDY.

"So you think you could make the football team, if you could only learn to pass?"

"Yes, if I could learn to pass in Greek, sociology and economics."



POSED BY CLAIRE DODD, APPEARING IN PARAMOUNT PICTURES.

The first year of married life, revises Claire, is the hottest!



POSED BY NANCY CARROLL AND DOUGLAS FAIRBANKS, JR., IN "SON OF RUSSIA," A FIRST NATIONAL PICTURE.

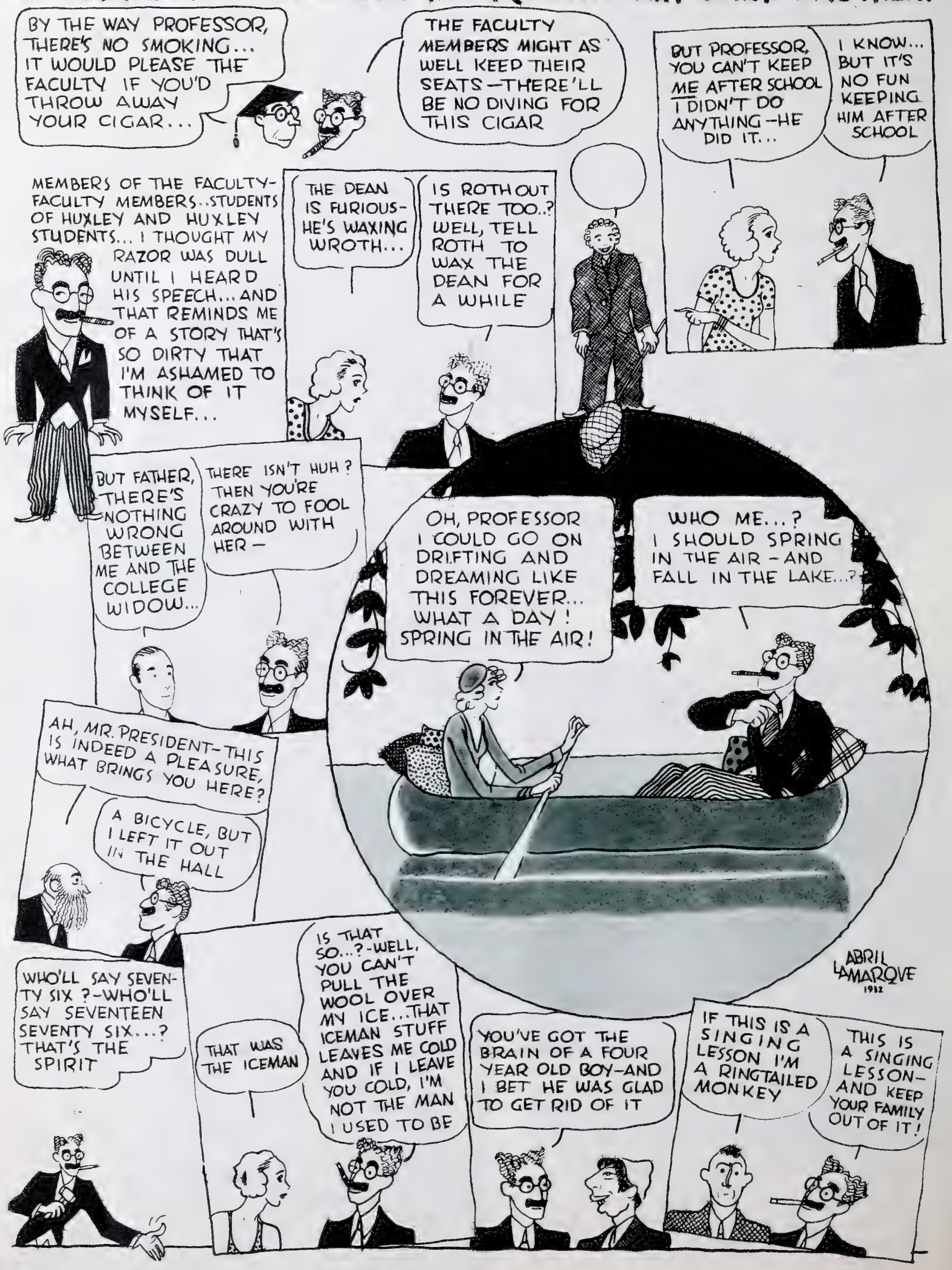
"If you kiss me like this again, I'll yell loud enough to wake up the man who lives next door."

"Why, who lives next door, anyhow?"

"A minister!"

FUN FROM HORSEFEATHERS

A PARAMOUNT PICTURE WITH THE 4 (COUNT 'EM) MARX BROTHERS



YE EDITOR GOES TO YE TALKIES



Love Me Tonight

IF you're longing for a good musical picture—the kind that seems to be scarce these days—you'll be more than satisfied with *Love Me Tonight.* For one thing, it combines excellent photography with catchy tunes; and for another thing, it has Maurice Chevalier, whose screen appearances are always occasions for fun and excitement. Fifty million fans can't be wrong.

In *Love Me Tonight,* Maurice is a poor, but practically honest, tailor whose leading client is a Viscount (Charlie Ruggles) whose taste for clothing is much better than his income. The Viscount, in fact, has no dough at all, and Maurice, in desperation, finally journeys to the chateau of the gentleman's uncle to try and collect a few of his hard-earned shekels. The uncle (C. Aubrey Smith) is a tough old skinflint who thinks so much of his wayward nephew that he's secretly planning to write "Welcome" on his back and use him for a doormat.

Arriving at the chateau. Maurice surprises the Viscount at an inopportune moment, and the poor guy is forced to introduce him as a baron from a distant land. Maurice is about to reveal his identity to the uncle when who should breeze in but the princess (Jeanette MacDonald). She is a blue-blooded daughter of aristocracy who is simply pining away for love, and since there is practically no one of her rank in the neighborhood, outside of Charlie Butterworth, she gets very little necking. And that's why her blue blood is so blue.

This, of course, is very sad, and Maurice immediately decides to give the princess a royal good time. Jeanette, who isn't so dumb, goes for Maurice, as does Myrna Loy, who hasn't had a man within reaching distance for years. Maurice, of course, is in love with Jeanette, but

(*Continued on page* 63)



THOSE long and loud three cheers for this month go to inimitable Harold Lloyd, whose hilarious performance in *Movie Crazy* makes it the screamingest and howlingest comedy released in years. And you can toss in a few extra cheers for Harold's gag of the fellow who quit drinking because of his doctor's advice—it cost him so much he didn't have any money left for liquor!

Back Street

CART along the hankies when you take in *Back Street,* the Fannie Hurst tale which features Irene Dunne and John Boles. It isn't one of those over-sentimentalized tear-jerkers about the poor house and such, but a flicker so genuinely and humanly done that your heart strings come in for a thorough tugging.

Irene Dunne gives a performance which rivals her exceptional work in the unforgettable *Cimmaron.* It's her picture all the way, although John Boles, actually doing more acting than posing, repeatedly threatens to steal a bit of her thunder.

Universal has been unsparing with the bankroll and Director John M. Stahl, as usual, has injected a master's stroke into proceedings. There's nothing Hollywood about the story whatever and that's always worthy of several rounds of applause.

The tale begins some twenty-five years ago in Cincinnati when most folks thought the appearance of the automobile was simply a novelty which wouldn't last. Irene is a step-daughter who, because of the fact, is gay and carefree and always dating traveling salesmen. But she's smart, knows when fun ceases to be fun and, consequently, no matter what others think, preserves her ideals, one and all. She's waiting for the right man to come along.

He does. John Boles. But he's already engaged. Nevertheless, he wants her to meet his mother, hoping it might change everything, including his engagement. But Irene, helping her half-sister out of a vital situation with a man about to leave town, is late for the appointment and never meets John's mother.

It's years later when John and Irene meet again. He's married and the father of two children. She's still single and as much in love with him as ever. From there on

(*Continued on page* 63)

COURT WITH



POSED BY WYNNE GIBSON, GEORGE BANCROFT AND A PLAYER IN "LADY AND GENT," A PARAMOUNT PICTURE.

***Judge*—And you say this young lady belongs to the local garment workers' union?**

***Guy*—Yes, your honor, she's worked me for every garment she owns.**

POSED BY ALAN DINEHART AND LILIAN BOND IN "THE TRIAL OF VIVIENNE WARE," A FOX FILM.

POSED BY MAUDE EBURNE AND DONALD COOK IN "THE TRIAL OF VIVIENNE WARE," A FOX FILM.

"One more question, Mrs. Flapdaddle—did you hide that flask where that flapper daughter of yours couldn't find it?"

"I sure did! I hid it in the dishpan under the dishwater!"

THE GOODS!



POSED BY GUINN WILLIAMS, KEN MURRAY, EDNA MAY OLIVER AND ROSCO ATES IN "LADIES OF THE JURY," AN RKO-RADIO PICTURE.

"The defendant claims she killed this crooner because she loved him. Do you think she ought to be acquitted?"

"Surely; if she loved a crooner that proves her insanity."

"Would you recognize the man who was found under your bed if you saw him again?"

"Oh, no. My husband hit him too many times with the floor lamp."

POSED BY JOHN BARRYMORE AND A PLAYER IN "STATE'S ATTORNEY," AN RKO-RADIO PICTURE.

***Attorney*—Have you any distinct recollection of that week of July 23, 1932?**

***Movie Actress*—I certainly have! That was the week I didn't marry anybody.**

TALKIE TIDBITS



Jack Raine, popular British film star, gives his impression of the young girlie blushing for shame (or is the sun in her eyes?). Jack, incidentally, is saving his money for a Raine day.



A breathing spell during the filming of the beach sequence in "Three on a Match" finds Bette Davis chatting with Director Mervyn Le Roy and Warren William. The boys are probably telling her that things are looking up again.



If you wonder where Monte Blue has been keeping himself, here's the answer—he's been making personal appearances with a Fanchon and Marco revue. The orchestra will now play *Am I Blue?*



Dorothy Layton, M-G-M, has a new idea in carrying around her golf "tees." It's all very well for Dorothy, but can you imagine keeping your eye on the ball when Dorothy reaches for a "tee"?



Stuart Erwin has found a way to cut expenses and that's to do his own suit pressing. Stuart has loads of fun "rolling his own" and refers to it as the *Freedom of the Press!*



George M. Cohan, soon to be seen in "The Phantom President," does a few steps to Jimmy Durante's tunes as Claudette Colbert looks on. And what a looker she is, eh, boys?



POSED BY JEANNETTE MACDONALD AND MAURICE CHEVALIER IN "LOVE ME TONIGHT," A PARAMOUNT PICTURE.

Jeanette—When you told the censor what you thought of him, did he threaten to clip you on the chin?

Maurice—No, he threatened to clip me in the cutting room.



POSED BY GENEVIEVE TOBIN AND LUCIEN PRIVAL IN "HOLLYWOOD SPEAKS," A COLUMBIA PICTURE.

Director—I understand you eluded all admirers on your trip to Europe by hiding behind glasses?

Actress—Yes, I hid behind the glasses in the ship's bar.

POSED BY BOBBY VERNON, GLENN TRYON AND A PLAYER IN "SHIP A HOOEY," AN EDUCATIONAL-VANITY COMEDY.

"Beat it! My mother told me to watch out for you sailors!"

"Is that so?"

"Yes, she says you're a pack of wolves in ship's clothing."



POSED BY GENE MORGAN AND MARLENE DIETRICH IN "BLONDE VENUS," A PARAMOUNT PICTURE.

"If Fay let's Charley kiss her, she'll get a pain in the neck."

"Why, that isn't where she'd let him kiss her."

"No, but that's where his wife would choke her."



POSED BY W. C. FIELDS AND HUGH HERBERT IN "MILLION DOLLAR LEGS," A PARAMOUNT PICTURE.

"You thankless cuss! Here I go and fix up a couple of dates for us and now you're squawking. What do I get for my pains, anyhow?"

"I'd suggest you get 'em a taxi and send 'em home."



POSED BY BUSTER KEATON, THELMA TODD AND JIMMY DURANTE IN "SPEAK EASILY," A METRO-GOLDWYN-MAYER PICTURE.

"I'm throwing a depression party tonight and I want you to come. Wear anything around the house you've no use for—old newspapers, flour sacks——"

"I get you. I'll be there with bills on!"



POSED BY GWILI ANDRE AND RICHARD DIX IN "ROAR OF THE DRAGON," AN RKO-RADIO PICTURE.

He—What's a kiss without a hug?

She—A preliminary to a kiss *with* a hug!





POSED BY JIMMY DURANTE AND RUTH SELWYN IN "SPEAK EASILY," A METRO-GOLDWYN-MAYER PICTURE.

Romeo—Girlie, I'm a dangerous man when I don't get what I want.

Juliet—Applesauce! A dangerous man always gets what he wants!

POSED BY ROCHELLE HUDSON, APPEARING IN RKO-RADIO PICTURES.

The football fan whose throat is sore after every game, advises Rochelle, should change to gin that doesn't burn it so much.

SENSATIONALLY INTRODUCING MOONGLO COSMETICS!



MOONGLO "MORNING MOUTH" WASH.
For daily use to sanitize, stimulate and deodorize mouth and gums. Price 75c.



MOONGLO "NIGHT" POWDER.
To enhance your appearance in the evening use this specially prepared Night Powder. Price $1.00.



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Gives a brilliance and lustre to the hair and keeps it set. Price 75c.



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Use daily as a most desirable "base" for Face Powders. Price 50c.



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The delicate aroma of blossoms is concentrated in this exquisitely scented perfume. Price $3.00.



MOONGLO COLD CREAM.
The face, arms, chest—in fact the entire skin is transformed by the regular use of Moonglo Cold Cream. Price 50c.



MOONGLO ALMOND SKIN LOTION.
Freshens and rejuvenates the skin of hands and face. For smoothness and beauty of skin texture. Price $1.00.



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Will make your hair responsive to good treatment and gain in beauty and richness. Price $1.00.

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It always pays to use the best, and that is what you will find in the Cosmetic Combination advertised here. Add these ELEVEN essential items to your toilet group.

The finest quality. Full size containers. Ample quantity. If you were to buy these separately at retail prices, you would probably have to pay $10.95 for them.

As an introduction we will mail this complete beauty outfit to the first 2,500 Film Fun Readers who ask for it for only 97c plus postage. We cannot guarantee any more sets. Be one of the lucky 2,500. You will be proud of possessing these aids to beauty. Let nothing stop you from sending your order today. Time is the essence of all things, and you might lose the chance to get this wonderful combination at the bargain price, unless you act at once.

DON'T WAIT. We may never again be able to repeat this offer. Each toilet article is well worth more than the 97 cents you will pay for ALL OF THEM.

Send no money—just fill in coupon and mail NOW. IF YOU DO NOT WANT TO CUT THE COUPON JUST SEND A LETTER OR POSTCARD. BUT DO IT NOW.

ALL 11 ARTICLES

EVERY ITEM MUCH LARGER THAN ILLUSTRATED

ONLY 97c Plus Postage

SEND NO MONEY PAY ON DELIVERY

JUST MAIL THIS COUPON
(Letter or Postcard Will Do)

MOONGLO PRODUCTS, Dept. DT
303 Fourth Avenue, New York, N. Y.

Please rush the Moonglo Package containing 11 full store size cosmetics. I enclose no money but will pay postman only 97c, plus postage.

Name.....

Address.....

City.....

Complexion?.....

MOONGLO PRODUCTS CO., Dept. D T 303 Fourth Ave., New York, N. Y.



POSED BY BING CROSBY AND PLAYERS IN "THE BIG BROADCAST," A PARAMOUNT PICTURE.

"What's happened to him, girls?"

"His car turned over and he and the girl he was with escaped with just a few scratches."

"He was lucky!"

"The heck he was! His wife found out about it!"

It's a Fact

(Continued from page 2)

picture. The day the scenes were ready to be filmed the player was absent. He was in the Los Angeles city hoosegow.

When Douglas Fairbanks finished his last picture on the island of Tahiti he established a fund to support a leper colony there.

A perfume concern wants to sponsor a radio program featuring Clark Gable. The firm believes a gent with Clark's sex appeal could even talk the girls into dousing themselves with Jockey Club or Sloan's Liniment.

In order to keep relatives out of their hair, many screen stars support them or set them up in business in locations as far away from Hollywood as possible. Relatives, the stars believe, are nice to have—but not around.

The three most popular American picture stars in France, according to a native, are Charlie Chaplin and the Douglas Fairbankses, Junior and Senior.

TALLULAH BANKHEAD won't talk during a meal . . . bathes three times a day . . . hates parties and crowds . . . paints her fingernails red . . . if she acts mad at you she likes you . . . won't wear anything fluffy . . . called *Talloo* by her friends . . . and doesn't mind being talked about.

For a necking scene in a recent college picture, the director tossed the script aside and instructed the young extras to go ahead on their own. Imagine being paid for that kind of work, gang?

A theatre in Philadelphia features a balcony sitter as a business boosting stunt. Like his cousins of the flagpole, the sitter remains in one spot in the balcony, where he eats and sleeps, until he is unable to continue. We could name a couple of pictures that would send any endurance sitter screaming to the street, but we won't.

When Eddie Cantor's *The Kid from Spain* is finished, sixteen of the prettiest will be selected from the seventy-six chorus girls to tour with the picture. The favored young ladies should be pretty nice, since the seventy-six were picked from almost nine thousand applicants.

It's Lewis Milestone's opinion that Joan Crawford gives the best performance of her career in Rain. *This is due, he believes, to the fact that the picture was made on Catalina Island, far from the eyes of executives, friends and visitors. Joan is the nervous type and hates to have anyone around—except a couple of good cameramen.*

Each day for eighteen months, Bing Crosby has received a letter from an unknown admirer in Brooklyn. Looks like mutiny in the Rudy Vallee ranks.

If George M. Cohan were president, people would have more food and more time in which to eat it. People eat too fast, and just to prove it he tells the story of the circus worker who heard the dinner bugle and started running for the mess tent. He took two steps and fell down. Getting up slowly, he brushed himself and went back to work. "Aren't you going to the mess tent?" a bystander asked. "Nope," the guy replied, "Too late now."

Harpo Marx never took a music lesson in his life. Neither has Groucho, for that matter, but he can't play anything.

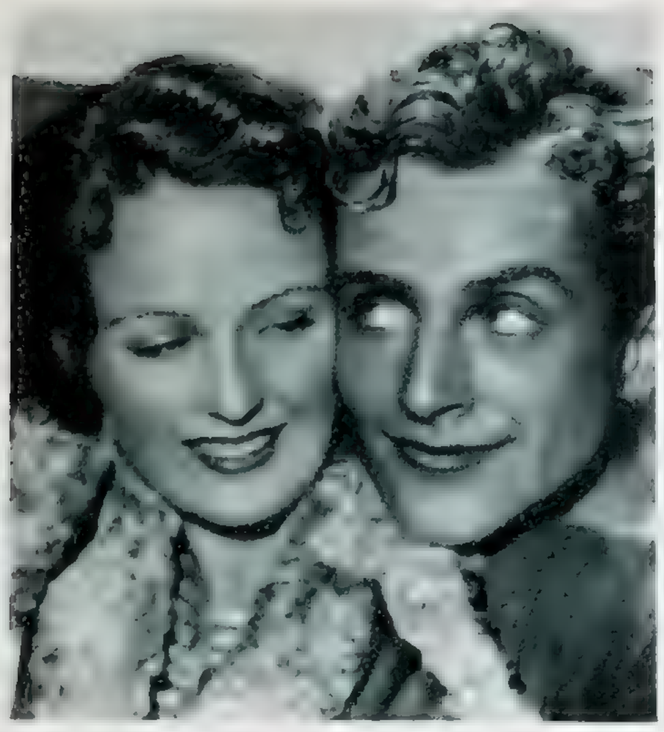
Eddie Cantor is now incorporated. The comedian has so many theatrical, radio and picture deals that he



POSED BY KEN MURRAY, APPEARING IN WARNER BROTHERS PICTURES, AND HELEN CHARLESTON.

***Gal*—The window cleaner missed some dirt when he was cleaning my dressing room window.**

***Guy*—Oh, no he didn't. He saw you kissing the stage manager.**



POSED BY DOROTHY JORDAN AND PHILLIPS HOLMES IN "70,000 WITNESSES," A PARAMOUNT PICTURE.

"What wouldn't I give, if you'd let me kiss you!"

"Satisfaction."

has placed an *Inc.* after his name and hired a corporation manager.

—•—

Bette Davis would like to live in Hawaii . . . was nicknamed Spuds *when she was very young . . . hates highbrows . . . Richard Bennett thinks she looks like a composite of his daughters, Connie and Joan . . . real name is Ruth Elizabeth Davis, but she changed it to Bette while in boarding school.*

—•—

Million Dollar Legs is being shown in Japan under the title of *Million Dollar Feet.* The Japanese censors are a strict bunch of boys, and anything pertaining to limbs—especially million dollar ones—is taboo.

—•—

Neil Hamilton was employed at one of Mr. Ford's well-known plants before he became associated with bigger and better vehicles.

—•—

Kay Francis never wears jewelry, because she has always had a strange dislike for burglars.

—•—

Microphone jitters, the disease we spoke of a few months back, is cropping up again. It's a nervous tension which causes a player to tangle up his lines. Some of the recent examples are: "It's forty miles as the fly crows," "Never put a thrush across this foothold again," and "He never earned a cent of life in his money."

—•—

William Powell was born in Pittsburgh . . . saves rubber bands and old hats . . . has a swimming pool filled with cold water so he can go to it every day and give it a dirty look . . . has more suits than any man in Hollywood . . . likes to play opposite Kay Francis, although his favorite actress is Carole Lombard . . . hates prohibition, and thinks there ought to be a law against it.



THIS DIFFERENT METHOD

changes every old fashioned idea of marriage hygiene!

***ZERO-JEL** is not a suppository, powder, liquid or tablet. It is a delicate, greaseless jelly discovered by a famous German chemist and recommended by the best physicians for positive feminine hygiene.*



For many years doctors have prescribed ZERO-JEL (under a medical name) to privileged patients . . . at high prices. And now it is available to women everywhere at a price every woman can afford!

ZERO-JEL embodies one of the most effective antiseptics known to science, yet it is used *full strength* and *will not irritate or injure the most delicate tissues.* Easy to apply, (no mixing, no bulky apparatus), *effective instantly and for hours after use,* so dainty that even those closest to you need never know you use it. ZERO-JEL is the truly feminine antiseptic, doing away with every unpleasant feature of marriage hygiene.

ZERO-JEL, when applied, forms a delicate film which germs cannot penetrate. It gives *double* assurance of the healthful antiseptic cleanliness women seek in marriage hygiene.

ZERO-JEL means Zero in the risks of old-time methods . . . Zero in uncertainty . . . Zero in trouble and embarrassment. It's surprising what a difference positive antiseptic cleanliness can make in your daily life. Avoid the untold horrors that come from trusting old-fashioned antiseptic methods.

ZERO-JEL

"For Positive Marriage Hygiene"

FREE INTRODUCTORY OFFER!

If your druggist does not yet feature ZERO-JEL, you need not wait to find out how much this amazing preparation can mean to you. For a limited time only we make this special offer. Send only $1 for the full size tube of ZERO-JEL (sufficient for twenty applications). With it we will send you absolutely free the ingenious life-time applicator (50c value) and the booklet "A Completely Different Method for Feminine Hygiene." If for any reason you do not find ZERO-JEL is all that you think it is, we will gladly refund your money!

MAIL THIS COUPON NOW!

Mrs. Kathryn Taylor, D-4
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I am enclosing $1 (cash, stamps or money order) for which please send me full size tube of ZERO-JEL and free 50c life-time applicator, and booklet "A Completely Different Method for Feminine Hygiene" (as per your special introductory offer). The package to come in plain wrapper, *postage paid.*

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Address _____

City _____ *State* _____

Inside Stuff and Nonsense

(*Continued from page 21*)



POSED BY CLAIRE DODD, APPEARING IN PARAMOUNT PICTURES.

Claire contends that they're proposing a new closing hour for speakeasies on the stagger system.

received in a recent auto smashup. . . .

NO SERVICE

***Blonde Nurse*—Sir, the patient in room 17 is complaining about the lack of attention he's getting.**

***Head Surgeon*—Well, give him what he wants.**

***Blonde Nurse*—I'll resign first!**

CHARLIE CHAPLIN is determined that his two sons are not to appear on the screen, notwithstanding the fact that Fox has signed both of them, as well as Lita Grey Chaplin, their mother. The ace comic has advised his attorney, Lord Wright, to contest the Fox contract on the grounds that as father of the children he does not wish them to become actors and that the entire scheme in hiring them is merely to exploit his name. On the other hand, Fox is expected to go the limit in getting the court's approval of the contract. Should Fox proceed to get court approval of the contract, Chaplin will probably attempt to bring further legal action to enjoin the use of his children in a picture without his permission.

FATHERLY LOVE

***First Father*—Doctor Hottman has been looking after my daughter but he got fresh.**

***Second Father*—Well, did you call in another physician?**

***First Father*—Yes, to bandage up Dr. Hottman!**

DOUGLAS FAIRBANKS unknowingly changed the run of things in Tahiti when he took his film outfit there to make "Mr. Robinson Crusoe." When the natives saw the company's American manner of dress, they, too, wanted to dress that way. Especially was it true in regard to the women. They noticed that Maria Alba wore a beret and silk pajamas and soon were clamoring at the general store for just such articles of clothing. None were to be had, unfortunately. They insisted the storekeeper order them from San Francisco. He did and since then has had to replenish the supply. So, if the gals have tossed aside their alluring native costumes and clothed themselves in silk pajamas and berets, you can blame Doug Fairbanks, the old meanie!

NOT MUCH OF A SUGGESTION

***Dancer*—I'm planning to have on nothing but a feather in my new dance. What kind of a feather would you like to see me wear?**

***Boy Friend*—A humming-bird feather!**

DID you know that Will Hays, for the third time, has refused to okay the "Lulu Belle" script which M-G-M has prepared for Jean Harlow? Or that Eddie Dowling is composer of the presidential campaign song for Franklin D. Roosevelt and it's entitled "Row, Row with Roosevelt!" And are you aware that of 25,000 people in Hollywood interested in movie production only 650, according to Variety, are under contract and assured of employment for any period of time? That Samuel Colt, son of Ethel Barrymore, appears in Columbia's "That's My Boy"? And that Paramount may star Susan Fleming? Or that Chaliapin, the world-famous basso, will make "Don Quixote" as a talkie in French and English versions for Nelson Films, Ltd.?

STILL More Chatter: Leo Carrillo has gone to London for stage work . . . Buddy Rogers is mentioned

as Mary Pickford's next leading man . . . Colleen Moore is to be co-starred with William Haines in "Press Agent" . . . Will Rogers may do a Broadway play under the management of Jed Harris . . . Universal has decided that, henceforth, Boris Karloff must appear only in weird characterizations . . . Incidentally, he's as hard to see in Hollywood as Garbo . . . M-G-M will re-make "The Arab" as a talkie, Ramon Novarro again playing the title rôle . . . Production on "Tin Foil" was held up for three weeks because Robert Montgomery had to have his appendix clipped . . . Edmund Lowe was sought as a substitute when Bob was taken ill, but couldn't be had and hence the decision to hold up production . . . Harold Lloyd intends to start production on a new comedy in December . . . James Murray, well on his way to stardom a few years back, has returned to the screen and will play the lead in Universal's "Lost Special," a serial . . . Howard Jones, head football coach at University of Southern California, is not only technical director of "Rackety Rax" for Fox, but also appears in the production . . . Eric von Stroheim, believe it or not, recently established a speed record in shooting at the Fox lot when he shot 14 scenes in four hours for "Walking Down Broadway" . . . All "Silly Symphonies" from now on will be in Technicolor . . . Bridge fans will be delighted to know that William Powell is to appear in "Grand Slam," the story of which is built around contract bridge . . . Joan Marsh, let out by M-G-M, is free-lancing . . . Vera Reynolds is attempting a screen comeback . . . Ann Harding will appear in "The Animal Kingdom," despite contrary reports, playing opposite Leslie Howard . . . Garbo has made application in the courts of Sweden to legally have her name changed from Gustafsson to Garbo . . . 75% of "Prosperity," the Marie Dressler-Polly Moran flicker, is being re-made with the story changed almost entirely . . . Billie Dove is now appearing in vaudeville in an especially prepared sketch. . . .



POSED BY FRANK ALBERTSON AND A PLAYER IN "BOYS WILL BE BOYS," A UNIVERSAL COMEDY.

***Doorman*—Oh, I remember you. Isn't your wife a little woman who comes up to your shoulder?**

***Patron*—Yes, and starts looking for complexion and blonde hairs.**

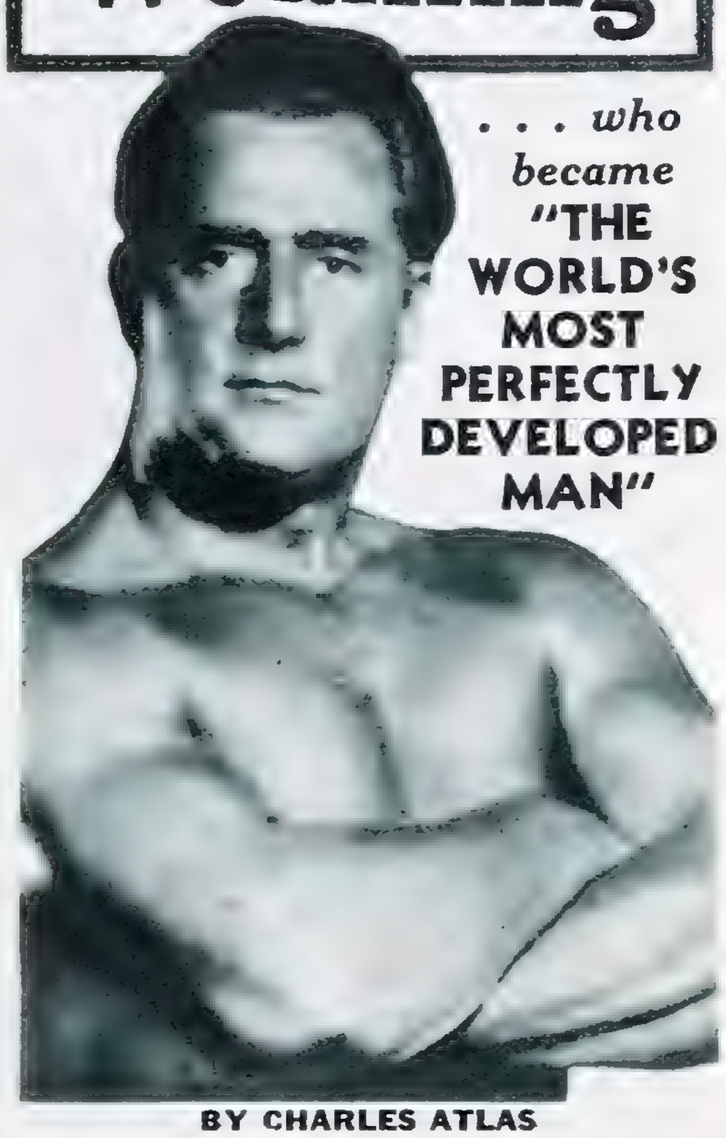
SOUTH SEA STUFF

"You told me you'd give me something so that the mosquitoes wouldn't annoy me down here. This stuff is gin. The mosquitoes will still bite me!"

"Yes, but after you've drunk it you won't know they're biting you!"

CONCLUDING the Chatter: Paramount, in hope of making another Marie Dressler out of Alison Skipworth, has three yarns for her in preparation by star writers . . . Claudia Dell posed for that trade mark you see on all World-Wide pictures . . . Baby Rose Marie, the kiddie radio star, has been signed by M-G-M for one picture and it's thought she will be used opposite Jackie Cooper . . . Nancy Carroll was taken out of the cast of "Night After Night" in order to appear in "Hot Saturday," with Constance Cummings, borrowed from Columbia, taking Nancy's initial assignment . . . Amelia Earhart, although tempted with several attractive movie offers, has yet to succumb . . . Arthur Lake is readying a "Harold Teen" series for a broadcasting series, having received Carl Ed's okay . . . Fox is trying its hardest to sign Helene Madison, the Olympic swimming champ, to a contract . . . Al Jolson's missus, Ruby Keeler, has been given a choice assignment in Warners' "42nd Street" . . . Radio, M-G-M and Universal were all bidding for the services of Lee Tracy when Warners let him go, with M-G-M finally bagging him at a reported $1,500 weekly salary . . . Fox has given Will Rogers a new contract which calls for three pictures in two years at $100,000 a picture . . . It's buzzed about that Warner Brothers will use Eleanor Holm, the Olympic swim champ, recently signed to a seven-year contract, in a feminine sequel to Tarzan and have her as a wild jungle maiden . . . Film "extras," unable to find movie work have turned to posing for advertising stills and illustrations for magazine stories . . . Harpo Marx, through arrangement of Max Reinhardt, will appear in pantomime with the Moscow Art Players as a guest artist . . . Ben Lyon has been snapping unposed photos of Hollywood celebrities and sending them to fan mags.

The 97-lb. Weakling



. . . who became **"THE WORLD'S MOST PERFECTLY DEVELOPED MAN"**

BY CHARLES ATLAS

THEY used to think there wasn't much hope for me. I weighed only 97 pounds. I was a sickly scare-crow. Then I discovered *Dynamic Tension*. It gave me the body that twice won the title, "The World's Most Perfectly Developed Man." Now I make you this amazing offer: *At my own risk* I'll give you PROOF *in just 7 days that my* same method can make *you* over into a NEW MAN of giant power and energy!

No "ifs"—"ands"—or "maybes." Just tell me where you want handsome, steel-like muscles. Are you fat and flabby? Or skinny and gawky? Are you short-winded, pepless? Do you hold back and let others walk off with the prettiest girls, the best jobs? *Give me just 7 days!* I can PROVE that *Dynamic Tension*—without any pills, or unnatural dieting or apparatus that may strain your heart or other vital organs—can make you a healthy, confident, powerful HE-MAN! In just a few minutes a day!

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Mail coupon NOW for my illustrated book. "Everlasting Health and Strength." Tells all about *Dynamic Tension*. Shows actual photos. It's a valuable book! And it's FREE. Send for your copy *today*. Address me personally: Charles Atlas, Dept. 39-ZZ, 133 East 23rd Street, New York City.



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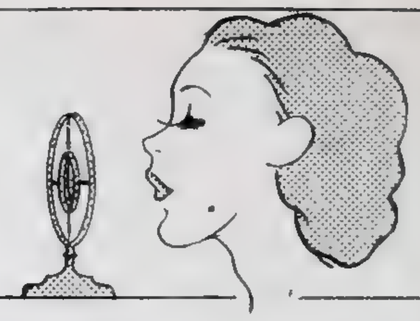
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TALKIE TIPS





Connie Bennett and Neil Hamilton talk things over with Allen Vincent in a scene from "Two Against The World," which marks Neil's second assignment with Connie in recent months.

AGE OF CONSENT. *RKO-Radio.* When somebody makes a college picture without even a single glance at the stadium and the big game with Old Nemesis, we're ready to shout that it's a good picture. That's just what this one is, and has Eric Linden, Richard Cromwell, Arline Judge and Dorothy Wilson to prove it.

A PAINTED WOMAN. *Fox.* Adapted from a play called *After the Rain*, this one does not, as that might suggest, radiate sunshine and rainbows. It's all about love and nature in the raw (which is seldom mild, if you read your advertisements), and has people like Peggy Shannon, Spencer Tracy, Irving Pichel and William Boyd.

AMERICAN MADNESS. *Columbia.* One of the year's better screen offerings, with Walter Huston as a banker who builds his business on faith. Full of first-rate drama and suspense, it's something you'll want to see. Constance Cummings and Pat O'Brien hold down supporting rôles.

A PASSPORT TO HELL. *Fox.* A heavily dramatic tale of life and love in dear old West Africa. Elissa Landi marries an officer, falls in love with another, and in general gets herself in such a tangle that you begin to wonder how the scenarists are going to extricate her. They do, though, so there.

BACK STREET. *Universal.* Irene Dunne and John Boles in Fannie Hurst's well-known story. An excellent production, beautifully done. *Reviewed in this issue.*

BLESSED EVENT. *Warner Brothers.* Swell stuff, with Lee Tracy portraying a columnist of the Winchell type. Offers an intimate peek at the workings of a Broadway bard, and is interspersed with swell wisecracks, lively action and nice chunks of plot. Tracy is grand in the lead, and Mary Brian and Dick Powell do more than well in supporting rôles.

BRING 'EM BACK ALIVE. *RKO-Radio.* Frank Buck, who brings 'em back that way for the circus people, takes a cameraman into the jungle and emerges with some thrilling animal shots that will have you and you and you packing the neighborhood theatre. No love interest, but plenty of action just the same.

CONGORILLA. *Fox.* Another trip to the jungles with the Martin Johnsons, who were going that way anyway. Supposedly the first picture of its kind with sound effects recorded on the spot. Lots of good action stuff and not more than the usual quota of hokum.

CROONER. *Warner Brothers.* A wow comedy, depicting what happens when a crooner's nasal throatings go to his head. David Manners is first-rate as the moronic megaphoner; Ann Dvorak does a neat job as his girl, and Ken Murray walks away with the picture in the rôle of a wise-cracking press agent who thinks a crooner is a fellow who was born with a silver spoon in his mouth—and forgot to take it out!



Looks like tough going for Richard Dix, unless Gwili Andre can convince C. Henry Gordon that our Richard should be spared. You'll find out everything in "Roar of the Dragon."



Can this be the Conrad Nagel we knew? The answer is yes, and the lady with the stogie is Mae Busch, whom you may remember. They're in "The Man Called Back."

DEVIL AND THE DEEP. *Paramount.* Gary Cooper and Tallulah Bankhead emote their way through a fairly interesting set of events, but it's Charles Laughton, portraying Tallulah's jealous hubby, whose talents enable him to steal the honors. Worth seeing.

DIVORCE IN THE FAMILY. *M-G-M.* Jackie Cooper is a youngster who gets along not so well with his stepfather (Conrad Nagel). He runs away to his real father (Lewis Stone) and remains with him until ensuing events patch up his family differences. Excellent for the whole family.

DOCTOR X. *First National.* Murder and horror, made beautiful by Technicolor. *Reviewed in this issue.*

DOWNSTAIRS. *M-G-M.* In a story written by himself, John Gilbert does much to regain his one-time regal position in the cinema world. As a mischievous chauffeur, John's pranks are extremely amusing until a rather tragic climax blurs things a bit. Virginia (the missus) Bruce, Olga Baclanova and Paul Lukas.

DOWN TO EARTH. *Fox.* More homely philosophy from Will Rogers, who can knock off a wisecrack at the flip of a coin—if the coin is flipped his way. This time Will and his family lose all their dough and revert to the simple life, which, as all movie-goers know, is best after all. Irene Rich, Dorothy Jordan and Mary Carlisle are down to earth, too.

GRAND HOTEL. *M-G-M.* Probably one of the most expensive hostelries ever assembled, complete with snappy dialogue and hot and cold running stars. Garbo, John and Lionel Barrymore, Wallace Beery and Joan Crawford, as if you didn't know.

GUILTY AS HELL. *Paramount.* The picture is not nearly so virile as its title. In fact, it's hardly something you'd go through heck to see. Edmund Lowe and Victor McLaglen attempt to do a *What Price Glory?* in milady's boudoir, which is no place for it. What should have been light comedy is transformed by these boys into another Quirt and Flagg day.

HOLD 'EM JAIL! *RKO-Radio.* The latest Wheeler-Woolsey riot, which deals with the football situation at rival penitentiaries. A good burlesque is the result, and the boys are materially aided by Edgar Kennedy, Rosco Ates and Robert Armstrong, and more so by Edna May Oliver, who (if the boys will pardon us) is much funnier than they are.

IGLOO. *Universal.* A realistic story of the Far North, where the Eskimos don't know there's a Pie named after them. Some spectacular shots of icebergs, blizzards and a polar bear kill, with a cast that's entirely native.

HORSE FEATHERS. *Paramount.* Les Freres Marx create much hilarity and horse play in their latest effort. A swell show. *Reviewed in this issue.*

LIFE BEGINS. *Warner Brothers.* A drama of dear old obstetrics, the action of which takes place entirely in the maternity ward of a hospital.



Victor McLaglen, Adrienne Ames and Edmund Lowe in a touching moment from "Guilty as Hell," a murder mystery thriller which once bore the title of "Riddle Me This."

Convincingly done, it's a screen play which should be seen, although its appeal is mainly for women. Loretta Young, Eric Linden and Aline MacMahon head the cast.

LOVE ME TONIGHT. *Paramount.* The inimitable Chevalier in a charming and slightly naughty flicker, with music, Jeanette MacDonald, Myrna Loy, Charles Ruggles and Charlie Butterworth. *Reviewed in this issue.*

MOVIE CRAZY. *Paramount.* Harold Lloyd's latest, and the swellest thing he has done since the talkies descended upon us.

MY PAL, THE KING. *Universal.* What happens when Tom Mix moves in on the mythical kingdom of Olvania is plenty. Tom wins the favor of the boy king (Mickey Rooney), saves him from conspirators, and gallops off. It's all very swell entertainment.

MYSTERY RANCH. *Fox.* George O'Brien once more proves that clean living pays, for if Georgie had spent his evenings drinking gin like me and youse he'd never have been able to rescue Cecelia Parker from a collection of villains who mean her no good. Good western stuff.



This will teach Charles Laughton to get tough with Gary Cooper, especially when the scenario writers are on Gary's side. It's "Devil and the Deep," which also features Tallulah Bankhead.



Buck Jones and a mean Indian are thinking of knifing each other as Barbara Weeks looks on in evident horror. It's a scene from "White Eagle," and we hope Buck wins the argument.

NIGHT MAYOR. *Columbia.* Lee Tracy does a superb job of make-believing in a rôle that's based on the life and high times of New York's former Chief Executive, Jimmy Walker. Full of merry gags and amusing bits. Evalyn Knapp, Warren Hymer, Barbara Weeks and Vince Barnett help to keep things humming.

OKAY, AMERICA! *Universal.* Another columnist flicker, with Lew Ayres as the gossipy gabber who double-crosses a gangster in order to free a gal (Maureen O'Sullivan) from a band of kidnappers. Lew is later bumped off himself. A good story and Ayres' splendid portraying raise this above the average.



In "Age Of Consent," Eric Linden and Richard Cromwell are rivals for the attentions of Dorothy Wilson, who by the way, has just risen from a stenographer's job to a place in the movie sun.

ONCE IN A LIFETIME. *Universal.* A grand satire on the movies, without a bit of the original play's bite removed. Jack Oakie, Aline MacMahon and Gregory Ratoff deserve medals.

ONE WAY PASSAGE. *Warner Brothers.* William Powell as a suave crook who is picked up in China and placed on a boat to return to the gallows. Aboard ship he falls in love with Kay Francis, who doesn't know of his difficulties. A genuinely unusual ending climaxes a picture that's entertaining and high-grade all the way. Aline MacMahon, Warren Hymer and Frank McHugh are in supporting rôles.

REBECCA OF SUNNYBROOK FARM. *Fox.* When Janet Gaynor turned this down she did herself a good turn, for it's mushy stuff that's just a bit too oozy for consumption. Marian Nixon is stuck with the rôle of Rebecca, the sunshine girl, and our heart goes out to her.

RED-HEADED WOMAN. *M-G-M.* Entertainment plus, with Jean Harlow splendid as the torrid-topped temptress who pulls herself up the social ladder literally by her own shoulder straps. Chester Morris, Una Merkel and Lewis Stone help things considerably, but it is Jean's picture and you'll go for her in a large way.

ROAR OF THE DRAGON. *RKO-Radio.* The Manchurian situation taken apart and looked into, with Richard Dix as a drunken sea captain whose passengers include Gwili Andre, ZaSu Pitts, Arline Judge and Edward Everett Horton. Interesting enough.

70,000 WITNESSES. *Paramount.* Title implies a murder on a football field, witnessed by the aforementioned multitude. A novel idea, combined with the usual football hullabaloo, serves to make a diverting and interesting photoplay. Phillips Holmes, Dorothy Jordan, David Landau and Charlie Ruggles.

SKYSCRAPER SOULS. *M-G-M.* Drama in a big city skyscraper, with Warren William as a gent who ruins others in order to further his own ends. Warren builds the skyscraper, has a few affairs with lovely ladies, and goes about causing more trouble than a nice movie hero ever should. Maureen O'Sullivan, Verree Teasdale, Norman Foster and Jean Hersholt.

STRANGE INTERLUDE. *M-G-M.* Eugene O'Neill's masterpiece transferred to the screen, with Norma Shearer, Clark Gable, Alexander Kirkland and Ralph Morgan heading the cast. In case you don't know about "Strange Interlude," it's the one in which the players' thoughts are revealed with sound effects.

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THE BIG BROADCAST. *Paramount.* Everybody's radio favorites join hands with Stuart Erwin, Leila Hyams and Sharon Lynn in an amusing and highly entertaining comedy drama of the wild air waves. Radio celebrities include Bing Crosby, Burns and Allen, Kate Smith, Vincent Lopez, Stoopnagle and Bud, The Street Singer, Cab Calloway, and the Mills Brothers. Are yuh lis'enin'?

THE BIRD OF PARADISE. *RKO-Radio.* Dolores Del Rio in a Hawaiian setting—and who could ask for anything more? A beautiful production which must have set the producer back considerable mazuma, but it's art. Joel McCrea has the male lead, and your girl can keep her eye on him while you're enjoying Dolores. Very much worth seeing.

THE CRASH. *First National.* Ruth Chatterton goes very British in this one, and with results that are somewhat dire. It's a dull and inane unreeling, with Ruthie doing all she can to tear down her reputation as First "Lidy" of the Screen. Go, but at your own risk.

THE CROOKED CIRCLE. *World Wide.* A rather swell mystery story that surrounds itself with enough comedy to relieve you of the jitters every time they are about to overcome you. Cast includes Ben Lyon, Irene Purcell, ZaSu Pitts, James Gleason and C. Henry Gordon.

THE DARK HORSE. *First National.* Warren William as a go-getting campaign manager who railroads Guy Kibbee, an innocent bystander, into the governor's chair. Guy is just a poor but honest burgher who suddenly finds himself the people's choice, and many amusing situations arise. Bette Davis and Vivienne Osborne.

THE FIRST YEAR. *Fox.* Charles Farrell and Janet Gaynor together again. Before you rush off to the nearest movie palace, you can at least stop while we tell you it has to do with a young married couple and their problems. Everything turns out lovely, though, and no one is gladder than anyone else.

THE JEWEL ROBBERY. *Warner Brothers.* William Powell, one of the movies' better crooks, devotes his spare time in this one to relieving precious ladies of their priceless jewels. The ladies love it, for William has a way of taking a jewel, but he finally meets his fate in Kay Francis. Good stuff.

THE LAST MILE. *World Wide.* Adapted from the stage success of two years ago which brought Spencer Tracy into the limelight. Practically the entire action takes place in a prison death house, and there are no women in the picture. Highly dramatic, and worth a visit. Preston Foster, George Stone, Noel Madison and Alec Francis.



Guess who? Sure enough, it's Janet Gaynor and Charlie Farrell doing a bit of wooing in the local park. It's all part of "The First Year," and we just know you'll love it.



We're afraid Virginia Bruce and John Gilbert aren't merely acting, for they are now happily married. John is starred and Virginia is featured in "Downstairs."

THE MAN CALLED BACK. *Tiffany.* Another ample title would have been *The Plot Called Back*, for it's the old favorite theme built around the broken-down gent in the South Seas who fights his way back to civilization and dear old London. Conrad Nagel, Mae Bush, Mona Maris and John Halliday are effective, but the plot gets in their hair.

THE OLD DARK HOUSE. *Universal.* That gruesome old meanie, Boris Karloff, finds himself a brand new set of makeup and roams around the house scaring nice people like Lilian Bond, Melvyn Douglas and Gloria Stuart, not to mention Raymond Massey and Charles Laughton. Well done and full of chills.

TIGER SHARK. *Warner Brothers.* Edward G. Robinson and a collection of sharks disport themselves for your amusement in a tale of the sea and the men who go down to it. Edward G. catches his wife (Zita Johann) in the arms of Richard Arlen, and proceeds to do things about it. You'll enjoy it.

TOM BROWN OF CULVER. *Universal.* Well done story of life at the famous military academy. Around it is built a plausible plot which enables Tom Brown (in person) and his cohorts to act like they meant it. Richard Cromwell, Ben Alexander and H. B. Warner have featured rôles.

TWO AGAINST THE WORLD. *Warner Brothers.* A rather trite story for Connie Bennett, compared to her recent *What Price Hollywood?* Concerns a rich young lady who sets her cap for a young lawyer. Connie is attractive and things like that, but every once in a while the plot jumps out and scarès everybody. Neil Hamilton, Allen Vincent, Gavin Gordon and Hale Hamilton.

WASHINGTON MASQUERADE. *M-G-M.* What's what in Washington, with Lionel Barrymore portraying a small town senator who gets himself caught in a mad whirl of politics and intrigue. Karen Morley is the mad whirl, and Diane Sinclair does nicely as Lionel's daughter.

WEEK ENDS ONLY. *Fox.* Joan Bennett, who really loves Ben Lyon, takes a job as week-end hostess for a wealthy playboy (John Halliday). When Ben hears about it, he sulks until Joan convinces him she is only a good girl turning an honest dollar or two.

According to Schedule

THE much discussed "I Cover the Waterfront," which is to be made into a talkie by Reliance Pictures will have as its star, *Edmund Lowe,* who is wisely being borrowed from Fox. It looks like a real chance for *Eddie* to strut his stuff.

Work on the new *Al Jolson* flicker, "The New Yorker," is about finished and will soon be ready for market. *Al* has a particularly strong supporting cast, including many popular comics of the screen, such as *Harry Langdon, Bert Roach, Chester Conklin, Roland Young, Vince Barnett, Tammany Young, Victor Potel* and *Heine Conklin.* The feminine players include *Madge Evans, Dorothea Wolbert* and *Bodil Rosing.*

Robert Young* and *Ruth Hall* will supply the love interest in *Eddie Cantor's* forthcoming "The Kid From Spain." *Lyda Roberti* and *John Miljan,* of course, have featured parts. The direction is in the capable hands of *Leo McCarey.

M-G-M undoubtedly will have a box-office smash in the releasing of "Red Dust", which co-stars *Clark Gable* and *Jean Harlow. Victor Fleming* did the directing and he's been responsible for many an outstanding production. Theatres had better install asbestos screens.

John Barrymore will shortly begin work on "The Public Be Damned" for RKO-Radio. His leading lady, as was generally expected, will be *Gwili Andre,* who is somewhat of a cross between *Garbo* and *Dietrich.* All of which makes it swell for *Gwili.*

***Gloria Swanson's* new picture for United Artists will be "Perfect Understanding." It's completed and will be making the rounds shortly. The cast, which is predominantly English, includes *Laurence Olivier, Genevieve Tobin, Heather Thatcher, John Halliday, Sir Nigel Playfair,* and her own hubby, *Michael Farmer.* It was thought at first that *Michael* would have the leading male rôle, but plans were changed and, considering how little acting experience he's had, it's perhaps all for the better.**

His production of "Mr. Robinson Crusoe" safely released, *Doug Fairbanks* has set sail for the Orient on a big game hunt. He's bringing along a camera, so you never can tell, he's

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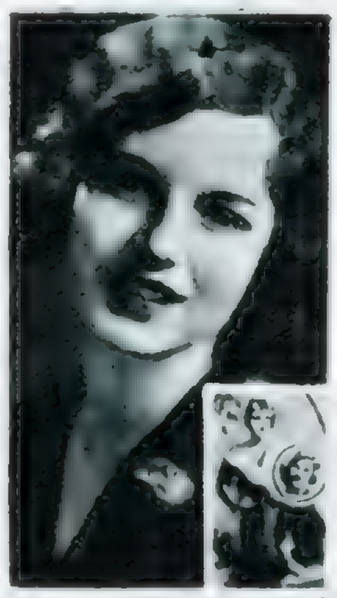
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apt to return with another sparkling travelog such as "Around the World in 80 Minutes."

Jack Holt is slated for the title rôle in Columbia's "Plainclothesman," being readied for immediate production. It's the story of a New York City cop and sounds interesting.

***Gene Raymond* and *Frances Dee* are to be co-featured in a Paramount production titled "Eleventh Avenue." It will be directed by *Thornton Freeland*, who thoroughly understands just how tough Eleventh Avenue in New York City can be.**

"Twenty Thousand Years in Sing Sing," written by *Warden Lawes* of Sing Sing, has gone into production at First National with *Spencer Tracy* in the leading rôle. It was *Spencer* who played so brilliantly a few years back in the stage production of "The Last Mile," also a play of prison life. His work won *Spencer* a movie contract with Fox.

BERT WHEELER and *Bob Woolsey* will make another comedy together for Columbia and it's to be called "In the Jungle." *Eddie Cline* will do the megging and the story, as you've probably guessed, will kid the pants off the current flock of wild animal pictures.

Because Fox wanted *Charles Farrell* for "Wild Girl," he was forced to leave the cast of "Central Park," which has *Joan Blondell* as the heroine. *Wallace Ford* was borrowed from M-G-M to fill *Charley's* place.

"Tom's in Town" is the name of the next *Tom Mix* westerner. His leading lass will be *Judith Barrie*, who has been appearing in "The Last Frontier," the RKO-Radio serial.



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"Do you suppose you'd meet with any resistance if you hugged a girl as alluring as she is?"

"Yes, she'd probably never let go."



POSED BY ERIC LINDEN, DOROTHY WILSON, RICHARD CROMWELL AND ARLINE JUDGE IN "AGE OF CONSENT," AN RKO-RADIO PICTURE.

"I hear there's going to be a big shakeup in Fred's penthouse tonight."

"Oh, is he firing those servants of his?"

"No, he's having a couple of show girls put on a rumba dance."

Chester Morris and *Mae Clarke* have the featured leads in "Breach of Promise," to be released by World-Wide Pictures. *Paul Stein* is directing and others in the cast include *Elizabeth Patterson* and *Charles Middleton.*

***Randolph Scott*, the new *Gary Cooper* of Paramount, is surrounded by a host of well-known players in "Heritage of the Desert," now in the making. *Sally Blane, Susan Fleming, David Landau, Gordon Wescott* and *Vince Barnett* are among those lending support.**

Charles Ray, not so long ago an idol of the screen, returns to play a part in "The Bride's Bereavement," a Masquers comedy for RKO-Radio release.

Sylvia Sidney, having returned from her New York vacation, has

gotten back into harness at Paramount and is making "All My Love." Plans for her to appear in "Madame Butterfly" have been called off.

"Secrets of the French Police" features the following: *Gwili Andre, Nils Asther, Gregory Ratoff* and *Frank Morgan. Edward Sutherland* is directing and it promises to be a thriller.

Leo Carrillo will be seen shortly in "Second Fiddle", now ready for general release. The cast consists of *Vivienne Osborne, Una Merkel* and *Tom Moore* among twelve other featured players.

Clive Brook, who has been assigned the title rôle in "Sherlock Holmes" by Fox, will have as his leading lady *Miriam Jordan.* She recently finished playing the feminine lead opposite *Warner Baxter* in "Six Hours to Live." *Ernest Torrence,* long absent from the screen, is also a member of the cast.

***Janet Gaynor's* "Tess of the Storm Country" is all but ready. Director *Alfred Santell* had an exceptionally fine cast to work with, having, besides *Janet, Claude Dillingwater, Dudley Digges* and *George Meeker,* all veterans of the stage and screen.**

Peggy Shannon and *Lila Lee* will share the feminine honors in World-Wide's "False Faces." *Lowell Sherman,* who is directing, will also be the star of this flicker about a plastic surgeon. *David Landau, Berton Churchill, Purnell Pratt* and *Harold Waldridge* are also appearing in it.

Mack Sennett, who has been working on "Hypnotized" for over a year, with ten writers to assist him, has finally finished the picture which is a full-length comedy with a cast headed by *Moran and Mack,* the two black crows. Others in it are *Charlie Murray, Alexander Carr, Luis Alberni, Matt McHugh, Marjorie Beebe, Ernest Torrence, Wallace Ford, Maria Alba, Harry Schultz* and *Adolph Milar.*

An original story by *Kubec Glasmon* and *John Bright* called "Ships of Chance" will be *Lew Ayres'* next starring vehicle for Universal. He's now to be seen in "Okay, America!" the columnist tale.

Rudy Vallee, still a popular radio star, has been signed by Warner Brothers for its "Broadway Brevities" series, which are two-reel musical films. He will be surrounded by several specialty acts and a chorus of beauties. Ah, there, *Rudy!*

The Most Misunderstood Girl on the Air



Unpleasant things have been said about Kate Smith, but you must know her true story to judge her fairly. Read it in the new issue of RADIO STARS.

WHAT'S Rudy Vallee doing these days? Is it true that Myrt is actually Marge's mother in real life? What has his new wife done for Paul Whiteman? How did Stoopnagle and Budd happen to get launched on their career of nonsense? Are radio salaries really as high as reported?

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Ye Editor Goes to Ye Talkies

LOVE ME TONIGHT

(*Continued from page* 43)

he realizes he is only a tailor and he presses his suit with the knowledge that Jeanette can never be his. After several adventures at the chateau, the uncle learns Maurice's humble station, which, in his opinion, is only a local stop. The word gets to the princess, who promptly faints. She comes to, however, just in time to see Maurice trudging down the road to the train. Immediately she gets the idea that being a tailor's wife isn't a bad job for a princess, and she catches the train and Maurice just in time, for a minute later the picture ends.

Love Me Tonight, in case you want to know, is one of Maurice's very best efforts. His supporting cast is especially good, and the entire production is full of those neat little touches—some naughty, some nice—that go to make up delightful entertainment.

BACK STREET

(*Continued from page* 43)

is told one of the most beautiful, heart-piercing love stories you've ever enjoyed. It's colorful throughout, never lagging in interest and definitely one of the best pictures of the season.

BLONDIE OF THE FOLLIES

THEY'VE handed Marion Davies a typical Joan Crawford story and it's one of the smartest moves M-G-M has ever made. *Blondie of the Follies* is overloaded with appeal and sympathy and the fans should gobble it up.

Besides, Marion never had a better supporting cast, considering that Robert Montgomery is cast as her leading man, Billie Dove as her girl friend, Jimmy Gleason as her father, ZaSu Pitts as her sister and Jimmy Durante as a friend. Edmund Goulding did the megging, which is sufficient to indicate that the direction is flawless.

One of the screamingest bits you'll ever witness on the screen is when Marion burlesques Greta Garbo with Jimmy Durante posing as her impassioned lover. It's Grade A hilarity that'll leave you limp.

Marion and Billie are girl friends who live with their families on the east side of New York. Billie leaves home and eventually pops up in the Follies because of her beauty. Later, when Billie visits the old neighborhood, she picks up Marion and takes her to her gorgeous apartment. It's there Marion meets Bob, who, is a wealthy playboy and the fellow who foots the bills for Billie.

He soon finds out that Marion is different which is the cue for him to promptly fall in love and give Billie the air. He gets Marion in the Follies and she becomes a hit. But all the while Billie is burning up because she lost Bob. Marion agrees to step aside. She does it quite definitely, too, allowing some rich old oil man to set her up in a pent house, as our Joan might do.

It takes a lot of footage to straighten things out, but you'll enjoy the unraveling immensely.

HORSE FEATHERS

THE Brothers Marx—four of them, by actual count—emerge from their padded cells for their annual fling in the flicker industry, and this time they call their efforts *Horse Feathers.* Like their other films, the title has nothing at all to do with the plot, and the plot has nothing at all to do with anything. In other words, it's a typical Marx brothers offering, full of Groucho's wisecracks and Harpo's mugging. Or is it Muggo's harping? Anyway, it doesn't make a bit of difference, because it's all fun and everybody's happy.

Most of *Horse Feathers* occurs on a college campus, except when Harpo is chasing dogs down the main street, or when Groucho is visiting a speakeasy trying to buy football players. You'll need to know, though, that Groucho becomes president of the college in order to graduate his son (Zeppo), who has been there ever since the college widow was a girl. And what a girl, by the way, for she's Thelma Todd, and has Zeppo between the devil and the deep blue C's, D's and Flunks. Chico is the campus bootlegger who sells the freshest liquor in town, and Harpo is the local dog catcher who snares unsuspecting hounds with portable lamp-posts.

What there is of the plot starts rolling when Groucho, in trying to purchase a couple of football players, signs up Chico and Harpo by mistake. These boys know no more about football than Garbo does about lumberjacking, and their antics in the crucial game are guaranteed to have you howling. Groucho, in the meantime, is giving most of his spare moments and all his best wisecracks to Thelma. This is swell with Thelma, for there is something about Groucho that she craves. That something is his team's football signals, and Thelma is trying to spear them

for the opponents.

From there on the Marxes don't let the story get in their way. Instead, they throw the script aside and indulge in their mad antics until you're holding your neighbor's sides with laughter. And it all rushes to a super-super happy ending where Thelma is united in marriage to Groucho, Harpo and Chico.

Groucho, of course, is the busiest and the dizziest of the quartet. He dashes from one scene to the next, spouting a steady stream of gags and keeping a weather eye open for a well-turned ankle. Harpo, believe it or not, doesn't pursue a single female in this opus, for this time it's dogs and nothing else. Thelma Todd is grand as the college widow whose course most of the campus is pursuing, and the rest of the cast is more than okay. So, if you're in a mood for monkey business, you can't go wrong on *Horse Feathers*.

DOCTOR X

IF you haven't had a good case of the creeps lately, here's exactly what the doctor ordered. It's a squirmy sort of flicker, entirely in Technicolor, with Lionel Atwill in the title rôle giving a fascinatingly ace-high performance.

Doctor X is a rather mysterious sort of medico who conducts a surgical research laboratory filled with trick and spooky apparatus. His staff is decidedly more screwy than he is and when a flock of brutal killings are committed in the vicinity of the lab, the police quickly suspect that one of the doctors has been doing the knifing. The weapon used in all the murders was an extraordinary one, found only in Doctor X's institution and supposedly used exclusively for surgical purposes.

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Fay Wray happens to be the lovely daughter of *Doctor X*. And who should fall in love with her, but Lee Tracy, a newspaper reporter, assigned to get all he could on the case despite the refusal of *Doctor X* and the police to give out any information whatever.

All the horror of *Frankenstein, Dracula,* and *Dr. Jekyl and Mr. Hyde* is much in evidence as *Doctor X* unfolds itself. You'll have opportunities galore to shriek and gasp and give your heart a strenuous thumping.

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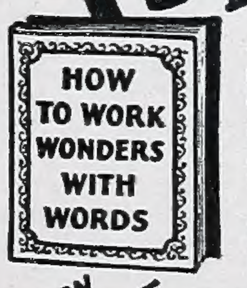
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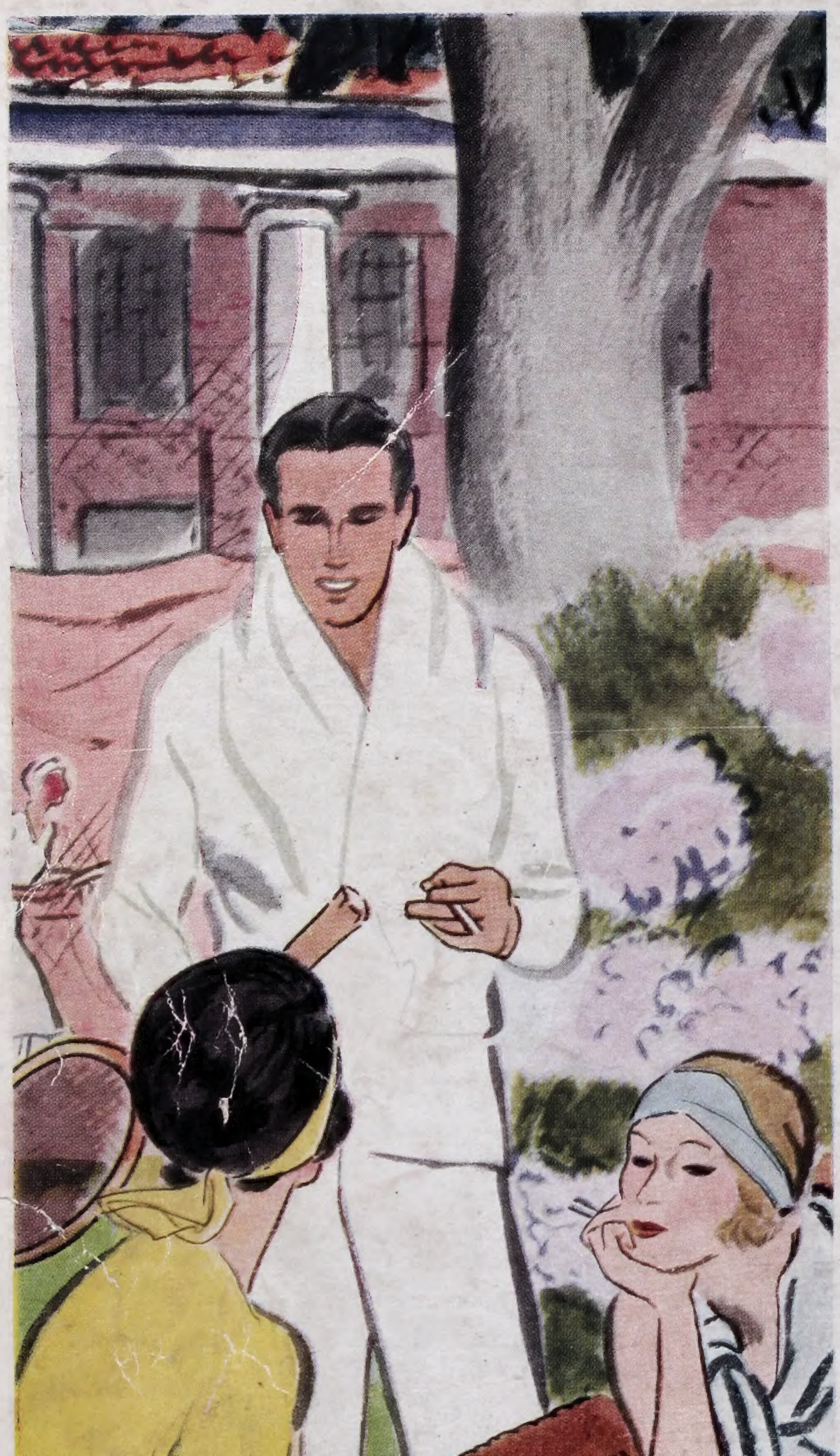
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